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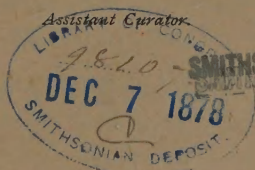
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CATALOGUE
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PART I.

THE EGYPTIAN ANTIQUITIES.

BY
✓
CHARLES T. GATTY,



WITHDRAWN
SMITHSONIAN INSTITUTION

PUBLISHED BY ORDER OF THE COMMITTEE.

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PREFACE.

THE Egyptian Antiquities collected by Mr. Mayer, came to the Museum with the rest of his gift in 1867, and form the principal part of the objects in this department. Of these, the largest portion were obtained by Mr. Mayer from Mr. Sams, of Darlington; some were brought to England by Mr. T. J. Bourne; some formed part of the Hertz collection; others came from Lord Valentia's collection; and several were brought to England by the Rev. H. Stobart.

Mr. Mayer published a catalogue of the collection in 1852, whilst it was at his Egyptian Museum in Colquitt Street. Illustrations of the principal objects in Mr. Sams' collection were published in London in 1839. Several of these were obtained at the sale of Mr. Salt's collections in 1835 (*vide the Gentleman's Magazine* for August, 1835). The Hertz collection catalogue was published in London in 1851; the sale catalogue of Lord Valentia's collection in 1852; and illustrations of the most important objects in Mr. Stobart's were published under the direction of Dr. Brugsch, at Berlin, in 1855.

Of the objects in this department which did not form part of the Mayer collection, a considerable number were presented by Mr. William Crosfield in 1861; some by Mr. Charles Stoess in 1869; and others by Mr. J. A. Tinne in 1870.

This catalogue has been compiled with a view to supplying a descriptive guide, serviceable to the general visitor to the Museum, and also useful to the student, for whom the Religious Section is set out with some particularity, many special objects described at length, and references given to useful books in the Free Public Library.

The catalogue is not a detailed list of all the objects in the collection, but only of such as are typical or special. The arrangement and spelling are those adopted at the British Museum as far as circumstances would permit. The illustrations were drawn some years since for Mr. Mayer by Mr. L. Jewett.

There is a running number throughout this catalogue placed at the commencement of each description, and a similar series will be found attached to the objects in the cases ; the number at the end of each description is the Museum registration number.

I beg here to acknowledge the great kindness of Dr. Samuel Birch, Keeper of the Oriental Antiquities in the British Museum, who examined the collection in March, 1877, from whose work I have drawn so freely, and without whose personal help I should not have accomplished this task. I am also indebted to Mr. C. W. Goodwin for his published and unpublished notes upon the Mayer Collection Papyri ; and to Mr. Joseph Mayer, F.S.A., for his valuable information, and friendly encouragement.

CHARLES T. GATTY,

Assistant Curator, Mayer Collection.

November 14th, 1877.

INTRODUCTION.

A COLLECTION of Egyptian antiquities helps us to realise the civilisation of the ancient Egyptians. If we see for ourselves the Religious, Sepulchral, and Civil remains of that people, and examine them with attention, they will naturally suggest to us many enquiries. The fact of their being exhibited in an English Museum, in such a wonderful state of preservation after a burial of thirty, forty, or fifty centuries, will make us wish to know the nature of the country from which they come, its position, and peculiarities of soil and climate. To see the deities the Egyptians worshipped, makes us desire to discover what was believed about them, and whether such a faith influenced the general conduct of the faithful. To see also so many objects made under Greek, Phœnician, and Roman influences, causes us to enquire into the nature and extent of the intercourse of Egypt with the surrounding nations. The abundance of hieroglyphic inscriptions, suggests enquiry into the Egyptian language ; and the names and titles transcribed on the figures, coffins, tablets, cones, papyri, etc., inform us respecting the ranks, offices, professions, employments, names, etc., and give us some notion of the construction of society in those early times. The weapons, tools, and various useful implements ; the linen, musical instruments, toys, etc., lead us to a realisation of the Egyptian manners and customs ; whilst the examination of the pottery, porcelain, glass, metal-work, stone-carving, and wood-work, impress upon us the advanced state of their arts and sciences, at a very early period.

But these antiquities, while they are so full of interest to the student who examines them in earnest, may present to the casual observer only a grotesque medley, which seems hardly worthy of serious consideration. It is a misfortune that such is sometimes the case, and that what is really so instructive, and so well worthy of respectful attention, should be passed quickly by and treated as too ancient and learned, or too quaint for ordinary persons to understand. There is no reason at all why anyone should not get a very satisfactory amount of information about the ancient Egyptians by a few visits to such a collection as this, and by reading a few of the books here recommended.

It is impossible, of course, to give much general information in a catalogue, but there are certain questions frequently asked by visitors to

collections of Egyptian antiquities, some of which the reader will find answered amongst the descriptions of the objects, and there are two or three general and very important points which it has been thought desirable to enter upon in this Introduction.

The first is as to the position and climate of Egypt, which is the clue to the wonderful preservation of the Egyptian antiquities.

The Land of Egypt lies in the north-eastern corner of Africa, and along the narrow banks of the river Nile, which between latitudes 24 and 30, do not exceed 15 miles in breadth. The Nile and its banks were Egypt, and beyond them was the desert.

"It is the peculiarity of this country," says Dr. Birch, "that the absence of rain, the great destroyer of works of art, has enabled even the most fragile materials, such as rapidly perish elsewhere, to survive the slow process of destroying time."

Although "blessed with a rainless sky," it must not be supposed that Egypt was an unfertile country. The lakes in the interior of Africa, and the mountains in Abyssinia, supplied not only an ordinary flow of water in the river, but an annual overflow, charged with rich alluvial mud, which irrigated the parched earth and drooping vegetation, and accumulated a rich soil over the land. This inundation commences about the 28th of July, almost to the day.

The second question is as to the age of the various antiquities. Concerning this point the Editor has refrained, as a rule, from giving dates throughout the catalogue, for the reason that the chronology of Egypt being still an unsettled point, it is impossible to give, satisfactorily exact dates. The names of kings, or the styles of art, and other features will often reveal the dynasty or reign, but this does not necessarily determine the date. An approximate date, however, can be obtained, and the list of dynasties here given will be of use to anyone who wishes to get an idea of the age of any object in this collection which has been identified with a dynasty.

* Dynasties 1 to 4	From about 2700 to 2220 B.C.
Dynasties 6 to 11	" 2220 " 2080 "
Dynasties 12 to 16	" 2080 " 1900 "
Dynasty 18	" 1525 " 1324 "
Dynasty 19	" 1324 " 1219 "
Dynasty 20	" 1219 " 1085 "
Dynasty 21	" 1085 " 990 "
Dynasty 22	" 993 " 847 "
Dynasty 23	" 847 " 758 "
Dynasties 24 and 25	" 730 " 665 "
Dynasty 26	" 664 " 525 "

* From Rawlinson's "Manual of Ancient History."

The third question is, whether any satisfactory connection can be established between the antiquities of any period and the sojourn of the Children of Israel in Egypt.

This most interesting historical point has not yet met with much elucidation. Dr. Birch tells us that the kings under whom the Hebrews were in bondage, and in whose reigns they made the Exodus, have not yet been determined or admitted, although opinions generally incline to the reign of Menephtah, of the 19th Dynasty. It is not possible therefore for us to say with any certainty that this or that antiquity was contemporary, or had any connection with the sojourn of the Children of Israel. What we can do, however, is to verify the various allusions to Egypt so numerous throughout the Bible.

These allusions are not surprising considering how very early in their history the Hebrews commenced intercourse with the Egyptians. Abraham went down into Egypt from Canaan, and his handmaid Agar was an Egyptian woman. Joseph rose to be a Governor there, and married a daughter of a priest of Heliopolis. The descendants of Jacob flourished for a while under the protection of some of the Pharaohs, but were subsequently enslaved and oppressed by others, until guided out of the house of bondage by Moses, who was brought up and educated at an Egyptian court.

After a sojourn of nearly 400 years, the Israelites left Egypt, and throughout the subsequent writings of their prophets, and in the narrative of their adventures in that country, we find constant mention of many objects such as can be seen in this collection.

The figures of deities in the Religious Section are the idols and images mentioned by Isaiah, Jeremiah, and Ezekiel (Is. xix. 1; Jer. xlvi. 25; Ez. xxx. 13); and perhaps the golden calf was a reminiscence of the sacred bulls, which the Israelites must often have seen in Egypt (Ex. xxxii. 4). No doubt they learnt the art of moulding it from the Egyptians, who were very skilful in metal and porcelain mouldings.

The allusions to embalming are most explicit. Jacob was embalmed by Joseph's physicians, and we are told the operation occupied forty days (Gen. l. 2, 3). Joseph also was embalmed; and the book of Genesis ends with the words, "and they embalmed him, and he was put in a coffin in Egypt" (Gen. l. 26).

The figs, grapes and pomegranates, and the growth of corn and barley for bread, are mentioned among the desires of the Israelites during their wanderings in the desert, and as the motive for the sons of Jacob visiting Egypt in the first instance (Gen. xlii. 2; Ex. ix. 31-2; Num. xx. 5). The growth of flax, the weaving and the making of fine linen (Ex. ix. 31-2; Is. xix. 9; Ez. xxvii. 7). The use of metal mirrors, and gold and silver jewels

Ex. xxxviii. 8 ; Ex. xi. 2). The use of baskets, and papyrus reeds covered with bitumen (Gen. xl. 16 ; Ex. ii. 3). Also the making of bricks with straw (Ex. v.), and the art of pottery (Ps. lxxxi. 6).

These references are very imperfect, and many more no doubt might be obtained, but as far as they go they are interesting evidences of the truth of certain historical details. If the reader compare the antiquities in the Mayer collection with the allusions from the Bible, he will be interested to realise this further use of these historical treasures.

It seems desirable to say one or two words, before bringing this Introduction to an end, upon the Egyptian Hieroglyphics. The Ancient Egyptians, used a language which was written by means of signs, called Hieroglyphics, a word derived from the Greek and meaning *sacred writings*. These signs were pictures of celestial and terrestrial objects, and represented, (1) *Ideas*, such as the picture of a dog, to convey the idea of a dog. (2) *Sounds*, such as the picture of a human leg and foot to represent the letter B, or the picture of a fish to represent the syllable AN.

As some signs had *ideographic* values, and others had *phonetic* values, it was found necessary to use a third species, called *determinatives*, which were placed after groups of ideographic and phonetic hieroglyphics, and assisted to determine their value, which might otherwise have been doubtful. For instance, some signs stood both for ideas and sounds, and a picture of a plough occurring in a group of hieroglyphics might represent the idea of ploughing, or it might stand for the syllable MER, and the determinatives were used to settle the matter.

There were nearly 1000 signs used for these purposes, and they were carved and painted upon public and private monuments of various kinds. The visitor will find great numbers of Hieroglyphic inscriptions upon the objects in this collection.

The Hieratic writing was similar to the Hieroglyphic, but not so clearly defined, and was a running hand. The Demotic writing was a corrupted form of the Hieratic.

The student will find the following useful works in the Free Public Library :—

- Sir GARDINER WILKINSON'S "Ancient Egyptians" (a new edition, edited by
Dr. Birch, is now in the press).
——— "Modern Egypt and Thebes."
——— "Materia Hieroglyphica."

Dr. SAMUEL BIRCH'S "Egyptian History from the Monuments."

———"Translation of the 'Ritual of the Dead;'" also his

———"Hieroglyphic Dictionary" (both published in the fifth volume of Bunsen's "Egypt's place in Universal History.")

———"Guide to the Egyptian Rooms" in the British Museum, sold for Fourpence in the British Museum, containing a great deal of information in a small compass.

BONOMI & ARUNDALE'S "Egyptian Antiquities in the British Museum," with the text by Dr. Birch.

Professor GEORGE RAWLINSON'S "Manual of Ancient History," edition 1869, p. 58.

Baron BUNSEN'S "Egypt's place in Universal History."

Mr. RENOUF'S "Egyptian Grammar," and Dr. Birch's "Egyptian Texts."

"Records of the Past," several volumes of translations from Ancient Texts.

The Proceedings of the Society of Biblical Archæology

Mr. PETTIGREW'S "Egyptian Mummies"

"Description de l'Égypte," published by the French Government in 1809

LEPSIUS' "Todtenbuch" or, "Ritual of the Dead."

———"Denkmaeler."—A magnificent work.

Dr. LEEMAN'S "Monumens Egyptiens."

M. P. PIERRET'S "Dictionnaire d'Archéologie Egyptienne."

ROSELLINI'S "I Monumenti dell' Egitto e della Nubia."

CHAMPOLLION'S "Système Hieroglyphique."

———"Monuments de l'Égypte et de la Nubie."

There are besides these many other well illustrated and useful books which will be found on reference to the Library Catalogue.

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RELIGIOUS SECTION.

INTRODUCTION.

THE objects in this section consist chiefly of figures in various materials of deities, the animals held sacred to the deities, and certain emblems to which symbolic meanings were attached. The bronze figures of deities are generally found under the flooring of the ruined temples, and were used as votive offerings. The smaller figures in porcelain and other materials are mostly from the beadwork decoration of the mummies, so also are the amulets, some of which were worn during life.

These objects naturally suggest many enquiries respecting the nature of the Egyptian religion; and it is the object of this short introduction to give some general information concerning the whole group, which it has been thought advisable to omit from the descriptions of particular objects.

If we examine the figures of deities and animals we shall probably be struck first by their number and variety. It must not be supposed, however, that the Egyptian people, at all places and in all times, worshipped the entire group of twenty-five or thirty deities which compose their pantheon. Different localities had different groups; and the pantheon of Egypt is a combination of the gods of Heliopolis, Thebes, Memphis, Elephantine, &c. Some of these local gods enjoyed a wider reputation in later times, when the government of the country became more consolidated,—the worship of Osiris, for instance, became universal.

Then again this great number of deities have been exhumed from the ruins of temples, not only spread over a great surface of country, but coming down from a remote antiquity, and during those centuries the religious traditions of each locality became changed and modified, both by internal circumstances, and by the results of intercourse with neighbouring nations. A foreign conqueror might introduce by force a new deity, or a native monarch might be elevated to the pantheon after death in consequence of a great reputation.

These are some of the circumstances which account for the number and variety of deities in the Religious Section.

The same remarks may be applied to the Sacred Animals; they also enjoyed a local reputation, and as they were said to be incarnations or mystical representatives of the deities, a new deity would imply another sacred animal, and so the pantheon gained fresh acquisitions.

When we come, however, to examine further, to discover the nature of these deities, and to understand of what religious ideas they are the expression and embodiment, we meet with many difficulties, in consequence of the inconsistencies in the Egyptian religious notions compared with ours.

Most of their gods are human in their representations, but some are half human and half animal; they were considered to have reigned in Egypt previous to the mortals; some were born, some married, some were celestial, some terrestrial, some infernal; and the majority were connected with the sun in his three forms—of rising, mid-day, and setting; animals, and even plants, were considered mystically connected with them.

Ideas of the nature of God, his creative and sustaining power, his beneficence, his moral beauty, are mixed up with a representative in human shape, such as Amen-Ra, who is again connected with the sun, and by marriage with a number of other mythological persons, and mystically with the ibex, and historically with the dynasties of Egypt before the mortals.

There are other obstacles which prevent us from forming a more satisfactory estimate, at this time, of the Egyptian religion. In the first place the ancient Greek and Roman writers who mention it were prevented from understanding its mystic side, from the fact that that was only known to the priests and initiated persons, and that these were jealous and unwilling to impart their sacred knowledge. Consequently the testimony of those writers is of little value. Secondly, at this great distance of time, and under such a different régime of thought and language, it is very difficult for us to enter into Egyptian ideas, especially such as are concerned with so abstruse a subject; and hence the Egyptian religious writings and formulas, though we translate them, are not fully understood by us.

No doubt we are looking back upon a stream of religious belief, the course of which was changed and modified by human local influences throughout a course of centuries, and which cannot in consequence present to us a united and consistent whole.

As an example of the ideas which existed in the Egyptian mind concerning the attributes of the Divinity, we will quote a few phrases from a hymn to Amen-Ra, preserved on a papyrus in the Boulaq Museum at Cairo, and translated by Mr. C. W. Goodwin in the "Transactions of the Society of Biblical Archæology," vol. 2. page 250. Here the deity is styled, "Lord of truth, . . . maker of men, . . . creator of beasts, . . . Lord of existences, creator of fruitful trees, . . . maker of herbs, feeder of cattle, . . . Lord of eternity, maker everlasting, . . . listening to the poor who is in distress, gentle of heart when one cries unto him. Deliverer of the timid man from the violent; judging the poor, the poor and the oppressed; Lord of wisdom whose precepts are wise; at whose pleasure the Nile overflows; Lord of mercy most loving, . . . the one maker of existences . . . maker of grass for the cattle . . . fruitful trees for men; causing the fish to live in the river; the birds to fill the air; giving breath to those in the egg; feeding the bird that flies; giving food to the bird that perches; to the creeping thing and flying thing equally; providing food for the rats in their holes; feeding the flying things (?) in every tree. Hail to thee for all these things; the *One* alone with many hands; lying awake while all men lie (asleep) . . Hail to thee say all creatures; salutation to thee from every land; to the height of heaven, to the breadth of the earth; to the depths of the sea . . the spirits thou hast created exalt (thee); rejoicing before the feet of their begetter; they cry out welcome to thee . . . who raises the heavens, who fixes the earth. Maker of beings, creator of existences; sovereign of

life, health and strength we worship thy spirit who alone (?) hast made us ; we whom thou hast made (thank thee) that thou hast given us birth ; we give thee praises on account of thy mercy to us."

These passages are extracted from their context, to show that ideas of of the creative, sustaining, and beneficent powers of the deity existed in the Egyptian mind. When we come however to examine the hymn to ascertain the form of the deity to whom it is addressed, we find that although called by the name of Amen, and styled the creator of all existences, the object addressed is mainly the sun. The following passages of this hymn, taken out of their context as the previous ones, will satisfy us on this point.

"Enlightener of the earth ; sailing in heaven in tranquillity ; whose fragrance the gods love ; when he comes from Arabia ; prince of the dew, traversing foreign lands ; benignly approaching the Holyland who art visible in the midst of heaven ; thy beams arise (?) . . . men are cheered by thy rising rising in the eastern horizon ; setting in the western horizon dawning on (his) children daily and everyday."

Mr. Goodwin, in an introduction to his translation of this hymn, says of it : "I presume it will be thought interesting to compare this specimen of Egyptian psalmody with some of those in the Hebrew collection, with which it may seem to have some points in common. The recognition of one sole creator and governor of the earth and all its inhabitants is, we shall find, quite familiar to the Egyptians." Later on he adds : "The central doctrine in Egyptian religion was sun worship. The sun, with whom Amen, the old local god of Thebes, was identified, was looked upon as the source of all being, the father of men and things."

Amongst the figures of deities none are more commonly found than those of the god Osiris. It is probable that the worship of this deity, which became universal in late times, commenced at Abydos. However this may have been, the worship was of the greatest importance, and was connected with several most interesting doctrines respecting the future state. The principal function of Osiris was that of Judge of the Dead. In this capacity he presided over the hall of the Two Truths; and, attended by 42 Daimons and the Devourer, he judged the disembodied souls of men. The soul was believed by the Egyptians to have emanated from the deity in the original instance. During its sojourn in the body it was in a state of trial. After death it was judged by Osiris, and, according to its merits, entered the boat of the sun, the Elysian fields, and the abodes of bliss ; or else transmigrated and re-appeared on earth in some animal or human form, suitable to its demerits.

Besides the doctrines of the soul's emanation from the deity, its trial on the earth, the judgment by Osiris, the Purgatory, and the Elysium, the Egyptians also held the doctrine of the final re-union of the soul and body after several centuries.

Figures of Osiris are generally mummied in form, the hands being free, and holding a whip and a crook. Most of the objects in the Sepulchral Section, which are of a religious character are connected with the myth of Osiris, such as the vignettes and inscriptions on the coffins of mummies, &c.

Attached to the worship of the greater deities were the sacred animals

which were supposed, in some cases, to be incarnations of their souls. The local character of their reputation has been pointed out. In places where they were held sacred they were kept in the temples, and cared for with the greatest luxury. It was death to slay one of them intentionally. After death they were embalmed, and deposited in burial-places specially reserved for them.

The religion of Egypt was regulated by priests, who were an important class of men in the state. Sir Gardiner Wilkinson tells us they came next to the king, and were his confidential and responsible advisers. They were well provided for by the state. They took charge of the sacred books and temples, and regulated the rites and festivals. They were learned in mathematics, and astronomy, in divinations, and the interpretations of omens and dreams. It is stated also that they lived exemplary lives, and gave good precepts and examples to the general population. We know that the laws of Egypt were founded on precepts similar to our decalogue; and that corporal punishments, and death by decapitation, were inflicted upon the breakers of them.

CASE A.—FIGURES OF DEITIES, &c.

[At the commencement of each description in the Catalogue is a running number, and a similar series on green labels will be found attached to the objects in the Cases. The following abbreviations are used in the descriptions. *S* = size, *H* = height, *L* = length, *W* = width, *D* = diameter, *Ft.* = feet, *In.* = inches.]

Amen-Ra; the principal deity of Thebes; represented as a man, wearing as a head-dress the disk of the sun, and tall plumes; round the loins a tunic; in the hands the sceptre, and symbol of life; the name Amen in hieroglyphic signifies “con-cealed.”

[In case A are several bronze figures of Amen-Ra of the usual type, some are seated.]

No. 1. **Amen-Ra**; small silver figures of this deity. 11591.

No. 2. **Amen-Ra**; bronze figure; unique type; representing Amen-Ra with the head of the god Bes; walking; in the right hand holding a mace up to his conical cap; round the pedestal a dedication by Nasptah son of Unemuamen, his mother's name Peneter; time of Shishak, B.C. 970. H. 8 IN. 11594.

Khem; or Amen-Ra Har-saphes; worshipped at Thebes; head-dress, the plumes of Amen-Ra; body enveloped in bandages; right arm elevated, and a whip in the right hand.

No. 3. **Khem**; small porcelain figures of. 11706.



KHEM.

Mut; wife and companion of Amen-Ra; wearing as a head-dress the *pschent*, the combined crowns of Upper and Lower Egypt.

No. 4. **Mut**; bronze figure of the goddess. H. $3\frac{1}{2}$ IN. 11627.

Neith; the Egyptian Minerva; principally worshipped at Sais; represented wearing the crown of Lower Egypt.

No. 5. **Neith**; bronze figure, standing; has had moveable joints for the arms, and may possibly have been a doll. H. $5\frac{3}{4}$ IN. 11379.

Khons; son of Amen-Ra and Mut, and with them formed the Theban triad; represented hawk-headed and human-headed.

No. 6. **Khons**; bronze figure; hawk-headed; walking; on the pedestal a dedication on behalf of Harsiesis, officer of the house of the Queen, son of Pethasuten, his mother's name Pethesi. H. $6\frac{3}{8}$ IN. 11592.

No. 7. **Khons**; bronze figure

in the type of the younger Horus, wearing lunar disk and lock of hair; on the pedestal a dedication on behalf of Herha son of Petnekht. H. 5 IN. 11611.

No. 8. **Khons**; bronze figure, wearing crowns of Upper and Lower Egypt; on the pedestal a dedication on behalf of Pertum son of Haper. H. $8\frac{1}{2}$ IN. 11702.

Khnum; the principal deity at Elephantine; and a form of Amen; represented ram-headed; and with various head-dresses; his name in hieroglyphics signified "*water*;" his worship is of great antiquity; he is called the creator of gods and men, and is represented fabricating them out of clay on a potter's wheel.

No. 9. **Khnum**; bronze figure; walking; wearing the conical cap of Osiris, with plumes and horns; in the right hand a scimitar; a tunic round the loins. H. 6 IN. 11675.

No. 10. **Khnum**; blue porcelain figures mounted in filigree gold work as earrings; the setting probably Greek or Etruscan. 11674.



KHNUM.

Ptah; the Egyptian Vulcan; principal deity of Memphis; usually represented mummied; standing upon a cubit, the emblem of truth: on the head a skull cap; in the hands a sceptre.

No. 11. **Ptah**; bronze figure in the usual type; the eyes and collar inlaid with gold; fine workmanship. On the pedestal is the commencement of a person's name "Amen." H. $9\frac{1}{4}$ IN. 11385.

Ptah-Socharis-Osiris; form of the god Ptah; worshipped at Memphis; represented as a naked pigmy.

No. 12. **Ptah-Socharis-Osiris**; porcelain figures of this deity as a naked pigmy. 11676.



PTAH-SOCHARIS-OSIRIS.

Bast; wife of Ptah; represented lion-headed and cat-headed; generally wearing the disk of the sun; and carrying the symbol of life.

No. 13. **Bast**; large dark stone seated figures of Bast; lion-headed; crowned with disk of the sun; in the left hand the symbol of life. (*Formerly in the Collection of Lord Valentia.*) H. 6-7 FT. 11809-10.

[In case A are several bronze and porcelain figures of Bast.]



BAST.

Nefer-Atum; son of Ptah and Bast or Merienptah; represented as a man, wearing the lily of the sun on his head, surmounted by two tall plumes; round the loins a tunic.

No. 14. **Nefer-Atum**; green porcelain figure of Nefer-Atum, in the usual type; though unfortunately imperfect, this figure is of remarkably fine workmanship. H. $4\frac{3}{4}$ IN.

11651.

Athor; the Egyptian Venus; the mother of Ra or the Sun; represented with the head of a woman; and also the head of a cow; crowned with disk and horns.

No. 15. **Athor**; head of Athor

upon part of a bronze sistrum (musical instrument). H. $3\frac{1}{2}$ IN. 11732.



ATHOR.

Ra; or the Sun; worshipped at Heliopolis; represented hawk-headed, wearing the disk of the sun.

No. 16. Lapis-lazuli and porcelain figures of Ra. 11796-7.



RA.

Mentu-Ra; the Egyptian Mars; worshipped at Hermonthis; represented hawk-headed and generally wearing the disk of the sun.

No. 17. **Mentu-Ra**; bronze figure. H. 3 IN. 11593.

Ma; or Truth; daughter

of Ra; represented seated, with an ostrich feather on her head.

No. 18. **Ma**; several small stone figures of Ma. 11783.



MA.

Hobs; lion-headed god; probably Horus in the character of Hobs.

No. 19. **Hobs**; small figures in porcelain, lion-headed, wearing the crown of Upper Egypt and plumes; walking; a tunic round the loins.

11715.

Shu and Tefnu; the twin children of Ra.

No. 20. **Shu and Tefnu**; bronze ægis or counterpoise of collar, with the heads of Shu or Mau, and Tefnu. H. $5\frac{3}{4}$ IN. 11751.

Shu; a solar deity who is represented kneeling, and holding up the sun in his two arms; a form of the sun supposed to destroy the wicked on the steps of heaven.

No. 21. **Shu**; a quantity of small porcelain figures of this god, kneeling and supporting the sun's disk. 11707.



SHU.

Thoth; the Egyptian Mercury; supposed inventor of arts and sciences; his name in hieroglyphics signifies "*the word*"; he is represented under a variety of types.

No. 22. **Thoth**; small porcelain figures of Thoth; ibis-headed, walking; wearing tunic. 11672.

No. 23. **Thoth**; blue porcelain pendant bearing figure of Thoth; ibis-headed, wearing disk and horns; holding the symbolic eye in his two hands. H. 1 IN. 11704.

No. 24. **Thoth**; blue porcelain figure; lunar type, human head, crowned with disk and horns, walking; at the back a plinth and on it the inscription, "Thoth, Lord of Hermopolis, the great god, the living truth." H. 3 IN. 11653.



THOTH.

Aiemhept or Imouthos; the Egyptian Æsculapius, son of Ptah, represented as a youth wearing a skull-cap, seated; on his knees an open papyrus roll.

No. 25. **Aiemhept or Imouthos**; bronze figure; usual type; the eyes inlaid with gold; upon the open papyrus a dedication to the god on behalf of a person named "Tameri." H. $4\frac{1}{2}$ IN. 11622.

Osiris; the judge of the dead, and guardian of Hades; his worship probably commenced at Abydos, but became universal; represented as a man, mummied; in the hands, which are free, a whip and a crook; on the head the crown of Upper Egypt, with plumes on either side, and sometimes surmounted by a disk.

[In case A are several bronze figures of Osiris.]

No. 26. **Osiris**: a bronze figure; usual type; round the pedestal is a dedication on behalf of Tetbastaufankh, son of Petkhous, his mother's name was Harbast. Time of Shishak, B.C. 970. H. $8\frac{7}{8}$ IN. 11396.

No. 27. **Osiris**; bronze figure; Osiris as the moon, a rare type, seated, wearing lunar disk. H. 5 IN. 11574.

No. 28. **Osiris**; wooden figures

covered with stucco, and gilded ;
the eyes inlaid. 11500-1.



OSIRIS.

Isis ; the wife of Osiris ; represented sometimes alone ; walking ; wearing a throne on her head. At other times suckling her son Horus, or grouped with Horus and Nephthys in a triad.

No. 29. **Isis** ; small lapis-lazuli figures of Isis ; walking, wearing a throne on her head. 11755.



ISIS.

No. 30. **Isis** ; bronze ægis or shield with head of Isis ; large col-

lar attached. Similar objects were attached to the prows of the boats which held the arks of the gods. H. 7 IN. 11442.

No. 31. **Isis and Horus** ; bronze figure of fine workmanship of Isis suckling Horus ; Isis wears vulture head attire ; the eyes and collar are inlaid with gold. H. $4\frac{1}{2}$ IN. 11432.

No. 32. **Isis and Horus** ; blue porcelain figure of fine workmanship. H. $2\frac{5}{8}$ IN. 11652.



ISIS AND HORUS.

No. 33. **Isis, Horus and Nephthys** ; blue porcelain pendants ; figures of Isis, Horus, and Nephthys hand in hand advancing. S. $1\frac{3}{4}$ IN. $\times 1\frac{1}{2}$ IN. 11636-42.



ISIS, HORUS, AND NEPHTHYS.

Horus ; son of Osiris and Isis ; represented under a variety of types.

No. 34. **Horus** ; small porcelain figures of this god ; hawk-headed, wearing the crowns of Upper and Lower Egypt, walking ; a tunic round the loins. 11782.



HORUS.

No. 35. **Horus** ; porcelain figure of Horus the child, or Horus Harpocrates ; represented as a child with a lock of hair on the right side ; the right forefinger held up to the mouth. This piece, though unfortunately imperfect, is of very fine workmanship. H. $2\frac{1}{4}$ IN. 11662.

No. 36. **Horus** ; Horus the child ; represented as if seated in the lap of Isis ; a terra-cotta of the Roman period. Found at Thebes. H. $4\frac{1}{2}$ IN. 11667.

No. 37. **Horus** ; Horus the child with a royal head-dress ; in bronze. H. $3\frac{1}{2}$ IN. 11599.

No. 38. **Horus** ; Horus the child ; represented walking ; wearing a helmet, on the right side of

which is a loop, to which was attached probably a lock of hair of another material ; round the pedestal a dedication by Tetptahankh, son of Har. H. nearly 5 IN. 11718.

No. 39. **Horus** ; the child ; represented walking ; wearing the crowns of Upper and Lower Egypt ; a whip in the right hand ; round the pedestal a dedication by Petesis, son of Ankhrehk. H 5 IN. 11720.

No. 40. **Horus** ; fragment of a white glazed schist figure of an individual, showing the two hands holding up a tablet, on which is a figure of Horus the child, standing upon crocodiles. H. $8\frac{1}{4}$ IN. 11700.

Nephthys ; the sister of Osiris ; represented with a basket and abode for a head-dress, the hieroglyphic signs for her name.



NEPHTHYS.

No. 41. Large wooden figure of Nephthys, from the furniture of a tomb. Such figures were placed at the head of the coffin. H. 2 FT. $3\frac{1}{4}$ IN. 11044.

No. 42. **Nephthys** ; Small lapis-lazuli figures of Nephthys. 11785.

Bes; or Typhon. [In case A are several figures of this god, represented with plumes on his head.]

No. 43. **Bes;** bronze figure of this god standing on the top of a column with a lotus flower capital; a disk on his head. H. $5\frac{1}{8}$ IN.

11738.



BES.

Taur or Thoueris; wife of Bes; represented as a female hippopotamus; walking; wearing on the back the skin and tail of the crocodile.

No. 44. **Taur or Thoueris;** a quantity of small porcelain figures of this goddess. 11665.



TAUR OR THOUERIS.

Selk. [In case A, are a few small lapis-lazuli figures of this goddess who is represented walking; wearing on her head the scorpion, the hieroglyphic sign for her name.]



SELK.

No. 45. **Selk;** small figures in lapis-lazuli. 11798.

Nahab-Ka; represented with a snake's head.

No. 46. **Nahab-Ka;** blue porcelain pendant, with figure of Nahab-Ka on it. H. 1 IN. 11803.

Anubis; the god of funeral rites and embalming; represented jackal-headed.

No. 47. **Anubis;** obsidian figure of Anubis. H. 2 IN. 11654.

No. 48. **Apis;** a bronze figure of Apis represented with human figure and bull's head; walking; wearing the disk of the sun; a tunic round the loins. Greek or Roman period. H. $6\frac{3}{8}$ IN. 11740.

The Four Genii of the Karnter or Hades. These Four Genii, or inferior deities, were connected with the intermediate state, and figures of them abound on sepulchral furniture. Vases made in their forms held the viscera of the dead.

—(see p. 37.) Their names were Amset (human-headed), Hapi (ape-headed), Tuautmutf (jackal-headed), and Kabhsenuf (hawk-headed). The figures of the Genii in this case are mostly in porcelain, and from the beadwork decoration of mummies.

CASE A.—SACRED ANIMALS.

MANY of the objects in this department, such as the mummies of animals, belong, strictly speaking, to the Sepulchral Section, but are used here to make the series of sacred animals more complete.

The Cynocephalus Ape; or dog-headed baboon; sacred to the lunar deities Khons and Thoth; worshipped at Hermopolis.

No. 49. **The Cynocephalus Ape;** small stone seated figure; the head-dress broken away; a pectoral plate suspended from the neck with scarabæus on it; on the base an inscription, "Thoth, Lord of Hermopolis." H. $1\frac{1}{4}$ IN. 11807.



CYNOCEPHALUS APE.

There are also several figures of monkeys, probably of the genus *Cercopithecus*.

No. 50. **The Monkey;** ivory figure. H. 4 IN. 11000.

No. 51. **The Monkey;** brown porcelain figure. Very fine work. H. $1\frac{3}{4}$ IN. 11821.

No. 52. **The Monkey;** porcelain figure; holding up in front an unknown object, having four other figures under it; probably a caricature of the Roman period. H. 6 IN. 11808.

The Lion; sacred to Horus and other deities; worshipped at Leontopolis, and Heliopolis.

No. 53. **The Lion;** stone figure of a lion couchant, found at Edfou, late period, presented by Mr. Wm. Crofield. L. 11 IN. 16-4-61-156.

No. 54. **The Lion;** porcelain pendant in shape of lion couchant. Finely executed. L. 1 IN. 11826.



LION.

The Jackal; sacred to Anubis; worshipped at Lycopolis.

No. 55. **The Jackal**; small bronze figure of a jackal, looped for suspension. 11832.

No. 56. **The Jackal**; two wooden figures of jackals, from wooden boxes which have held sepulchral vases. L. 15 to 18 IN. 11833-4.

The Dog; sacred to Anubis; worshipped at Cynopolis.

No. 57. **The Dog**; mummy of this animal. L. 2 FT. 5 IN. 11069.

The Cat; sacred to the goddess Bast or Sekhet; worshipped at Bubastis.

No. 58. **The Cat**; bronze seated figure, wearing an ornamental collar round the neck, from which is suspended the right symbolic eye; the eyes inlaid with gold. H. $3\frac{1}{4}$ IN. 11494.

No. 59. **The Cat**; bronze seated figure; earrings in the ears; on the pedestal a dedication on behalf of a person called "Hanmut." H. $3\frac{3}{4}$ IN. 11493.

No. 60. **The Cat**; wooden figure, a mummy case for that animal. Pre-

sented by Mr. Wm. Crosfield. H. $13\frac{1}{2}$ IN. 16-4-61-33.

[In Case A are several small porcelain figures of cats, some finely executed.]



CAT.

The Shrew Mouse; sacred to Mut and Horus, worshipped at Athribis.

No. 61. **The Shrew Mouse**; two bronze figures on a box containing mummies of the animal. L. $3\frac{3}{4}$ IN. 11835.

The Ichneumon; worshipped at Heracleopolis.

No. 62. **The Ichneumon**; bronze figure. L. $4\frac{1}{2}$ IN. 11837.

The Hippopotamus; sacred to Bes, Thoueris, &c., and worshipped in the Papremite nome in the Delta.

No. 63. **The Hippopotamus**; small carnelian recumbent figure; well executed. 11889.

The Bull; Hapi or Apis, emblem and incarnation of the god Ptah, and worshipped at Memphis.

No. 64. **The Bull**; bronze figure of Apis, wearing the disk of the sun on his head; a collar round the neck; on the nape of the neck is a vulture; on the back a housing; and on the rump a scarabæus. H. 5 IN. 11453.

[In Case A are several more figures of bulls, which may represent some of the other bulls that were held sacred.]



BULL.

The Ram; sacred to Khnum; worshipped at Thebes.

No. 65. **The Ram**; small porcelain figures; pendants; some of fine execution. 11842.



PORCELAIN PENDANTS NO. 65.

No. 66. **The Ram**; pendant; head of a ram, wearing the solar disk. Very fine work; probably carved stone glazed. L. 1 IN.

11853.



PENDANT NO. 66.

The Sow; sacred to the deities Bes, Thoueris, &c.

No. 67. **The Sow**; small porcelain pendants in shape of this animal. 11865.

The Hawk; sacred to the deities Horus, Ra, Socharis, Khonsu, etc. The particular deity is distinguished by the head-dress given to the bird.

No. 68. **The Hawk**; bronze figure; wearing the crowns of Upper and Lower Egypt; emblem of Horus, and worshipped at Heracleopolis; standing on a bronze case which has held a mummy of the bird. H. 8 IN. 11833.

No. 69. **The Hawk**; blue porcelain pendant figure, emblem of Horus. Fine work. H. $1\frac{1}{4}$ IN. 11867.



PORCELAIN PENDANT NO. 69.

No. 70. **The Hawk**; small lapis-lazuli figure. Fine work. H. $\frac{3}{4}$ IN. 11870.

No. 71. **The Hawk**; wooden figure, painted; probably from the pedestal of a figure of Ptah-Soch-

aris-Osiris, and sacred to that deity.
H. 6 IN. 11844.

No. 72. **The Hawk**; wooden figure with human head; emblem of the soul; painted. H. 4 IN. 11849.

The Ibis; sacred to the god Thoth; worshipped at Hermopolis.

No. 73. **The Ibis**; bronze figure; the eyes have been inlaid apparently with glass. H. $3\frac{1}{2}$ IN. 11859.

The Vulture; sacred to the goddess Mut; worshipped at Eileithyie.

No. 74. **The Vulture**; figure of this bird as a porcelain pendant. H. $\frac{7}{8}$ IN. 11863.



PORCELAIN PENDANT NO. 74.

The Fish; several kinds of fish were held sacred.

No. 75. **The Fish**; ivory box in shape of a fish, possibly the *Chromis Niloticus*. L. 5 IN. 11391.

No. 76. **The Fish**; bronze figure of the mæotes; worshipped at Elephantine; top of a standard (?). H. $2\frac{3}{4}$ IN. 11852.

No. 77. **The Fish**; bronze figure of an eel; wearing the crowns of Upper and Lower Egypt; on the top of a box containing that fish mummied; sacred to Hapi or the Nile. L. 7 IN. 11890.

The Crocodile; sacred to the god Sebak or Souchis; worshipped at Ombos and Crocodilopolis.

No. 78. **The Crocodile**; stone figure. L. $5\frac{1}{8}$ IN. 11880.

The Serpent; the cobra de capello and snakes; sacred to several goddesses; worshipped at Thebes, etc.

No. 79. **The Serpent**; two bronze cobras with the sun's disk on their heads; sacred to some solar goddess. Portion of some larger object. H. $3\frac{3}{8}$ IN. 11875.

No. 80. **The Snake**; porcelain pendant in shape of a snake (?), humanheaded, wearing plumes; sacred to Meriensekar or Raunu, the goddess of the harvest. H. $1\frac{5}{12}$ IN. 11874.



PORCELAIN PENDANT NO. 80.

The Frog; emblem of the goddess Heka.

No. 81. **The Frog**; small figures in plasma and carnelian. 11857-8.



FROG.

The Lizard; emblem of multitude, or infinite number.

No. 82. **The Lizard**; bronze figure on a box which has held that reptile mummied. L. $2\frac{3}{4}$ IN. 11851.

No. 83. **The Tortoise**; bronze figure of a Tortoise—Greek or Roman period. L. $1\frac{1}{4}$ IN. 11884.

No. 84. **The Turtle**; stone figure, rudely carved, most probably representing a mud turtle. L. $4\frac{1}{4}$ IN. 11934.

The Scarabæus, or sacred beetle, the emblem of several deities. It has been suggested that the Egyptians venerated this insect, believ-

ing that its operations resembled those of the sun; and that it was only male. (*Vide* "Sepulchral Scarabæi" in Sepulchral Section; and "Finger rings" in the Civil Section.)

No. 85. **The Scarabæus**; lapis-lazuli figure, hawk-headed, sacred to Ra. L. $\frac{3}{4}$ IN. 14280.

No. 86. **The Scarabæus**; in porcelain, with a human head. L. $\frac{1}{2}$ IN. 14281.

The Scorpion; sacred to the goddess Selk.

No. 87. **The Scorpion**; incised on a blue porcelain bead. L. $\frac{3}{4}$ IN. 14282.

CASE A.—AMULETS AND EMBLEMS.

THESE objects are generally in stone or porcelain. The majority are from the bead-work decoration of the mummies. Some are described in the Ritual of the Dead, and ordered to be placed about the mummy, as a religious observance. Some were emblematic of deities, such as the Nilometer which was a symbol of Osiris. Some were worn during life as charms, to avert evil influences, and attract good ones. Of others it is only known that symbolic meanings were attached to them, such as are now given to the heart, cross, and anchor; and such as the Egyptians attached to the hieroglyphic signs, representing abstract ideas.

The Heart; venerated as the seat of life, and depicted as being weighed in the representations of the final judgment. Found on the mummies, and used as a sepulchral amulet.



HEART.

[In case A are a number of these amulets in various materials; hæmatite, carnelian, lapis-lazuli, obsidian, felspar, and porcelain.]

No. 88. **The Heart**; small amulet in wood, gilt. 11957.

No. 89. **The Heart**; in wax, gilt; this was probably found wrapped with an embalmed heart. 11566.

Symbolic Eyes; found in great numbers among sepulchral and other ornaments; representing the eye of a cow, especially the cow-form of the goddess Athor; also the eye of Horus; it is supposed that the right eye symbolised the sun, and the left the moon. Sometimes these amulets represent the right eye, sometimes the left, in other cases both; and occasionally four eyes are grouped into one amulet.

[In case A are a number of symbolic eyes in granite, hæmatite, obsidian, lapis-lazuli, carnelian, and other stones; also a large number in porcelain.]



SYMBOLIC EYE.

No. 90. **Symbolic Eye**; large blue porcelain amulet, pierced for suspension. S. $5\frac{1}{2}$ IN. $\times$ $4\frac{1}{4}$ IN. 11891.

No. 91. **Symbolic Eye**; gold amulet, in shape of the two symbolic eyes. L. $\frac{1}{2}$ IN. 11531.

No. 92. **Symbolic Eye**; blue porcelain bead, with left symbolic eye; on the reverse the name of Queen Amen-Ankhas of the 18th Dynasty. L. $\frac{1}{2}$ IN. 11925.

No. 93. **Terra-cotta Mould**; for casting the porcelain symbolic eyes. L. $1\frac{3}{4}$ IN. 11892.



MOULD, NO. 93.

Plumes; of Ostrich feathers; representing the head attire of the god Socharis; symbolic meaning unknown.

No. 94. **Plumes**; stone amulets in this shape. 11962.



PLUMES.

Plumes; of feathers of the hawk; emblem of Isis, Nephthys, etc.

No. 95. **Hawk Plumes**; stone amulets in this shape. 14286.

Counterpoise of a collar; such collars as are used to decorate figures of the gods; symbolic meaning unknown.

No. 96. **Counterpoise**; porcelain and plasma amulets in this shape. 14287.

The Tie of a Girdle; symbolic meaning unknown; the Ritual orders amulets in this form, made of red jasper, to be placed on the neck of the mummy. The material was supposed to represent the blood of Isis.



TIE OF A GIRDLE.

No. 97. **Tie of a Girdle**; amulets in red jasper and porcelain. 11963.

The Tat; or Nilometer (representing a guage for marking the rise and fall of the Nile); the emblem of stability, and of the god Osiris; directed by the Ritual of the dead to be placed on the neck of the mummy.



TAT; OR, NILOMETER.

No. 98. **The Tat**; amulets in carnelian, lapis-lazuli, and porcelain. 11917-20.

Unknown Sign; amulet of uncertain shape; hieroglyphic meaning "to unite;" symbolic meaning unknown.

No. 99. **Amulet**; in obsidian;

in shape of the hieroglyphic sign for the word "*Sam*," to unite.
11966.

Sun on Horizon; symbolic meaning unknown.

No. 100. **Sun on horizon**; amulets in red stone of this shape.
11964.

Pillow; or headrest; symbolic meaning unknown.

No. 101. **Pillow**; amulet in hæmatite. H. $1\frac{1}{4}$ IN. 11968.

Calf with legs bound; symbolic meaning unknown.

No. 102. **Calf, tied**; wooden figure; covered with stucco and painted. 11886.

No. 103. **Calf, tied**: in red coloured stone. 11887.



WOODEN AMULET, NO. 102.

The two Fingers; dark stone amulets in shape of the first two fingers of the right or left hand; said to be found inside the mummies, and used to make the first

incision in the body before the embalming.

No. 104. **Two Fingers**; the first two fingers of the right hand; in obsidian. 11959.

No. 105. **Two Fingers**; amulet in dark stone; the first two fingers of the left hand. 11960.

No. 106. Dark stone; in shape of a single finger. 11961.

Disk and Horns; probably symbolic of the deity whose head-dress it was.

No. 107. **Disk and Horns**; blue porcelain amulets in this shape. 11965.

The Papyrus Sceptre; symbolic meaning unknown; the 159th chapter of the Ritual orders that these amulets shall be placed on the neck of the mummy.

No. 108. **Papyrus Sceptre**; several of these amulets in green felspar and porcelain. 11951-2.

The Papyrus Sceptre on a Tablet; ordered by the 160th chapter of the Ritual to be placed on the neck of the mummy.

No. 109. **Papyrus Sceptre on a tablet**; green felspar amulets in this shape. 11953.

No. 110. **Felspar tablets** ;
without the papyrus sceptre.
11972.

Crown of Upper Egypt ;
emblem of dominion over the
upper country.

No. 111. **Crown of Upper
Egypt** ; porcelain amulets in this
shape. 11970.

Crown of Lower Egypt ;
emblem of dominion over the
lower country.

No. 112. **Crown of Lower
Egypt** ; porcelain amulets in this
shape. 11971.

Levels or Right Angles ;
symbolic meaning unknown ;
hieroglyphic meanings "*hid-*
den" or "*hinges*."

No. 113. **Levels** ; stone amulets
in this shape. 11976.

Plumb-lines or Sextant ;
symbolic meaning unknown ;
hieroglyphic meaning "*equi-*
librium."

No. 114. **Plumb-lines** ; stone
amulets in this shape. 11975.

Legs and Feet ; of a ru-
minant animal ; symbolic
meaning unknown ; mentioned
in the Ritual of the Dead.

No. 115. **Legs and Feet** ;
carnelian amulets in this shape.
14283.

Snakes ; amulets very like
the foregoing legs and feet,
but evidently representing
snakes.

No. 116. **Snakes** ; carnelian
amulets in this shape. 14284-5.

SEPULCHRAL SECTION.

INTRODUCTION.

THE objects in this section illustrate the Egyptian modes of embalming and burying the dead. They consist of mummied bodies, and the various decorations found attached to them, together with the sarcophagi, coffins, vases, figures, boxes, and other furniture and ornaments found in the tombs.

The belief of the Egyptians in the resurrection of the body, and a future state, led them to show great care and veneration for the dead.

The sites for places of burial, M. Mariette tells us in the *Catalogue de Musée de Boulaq*, were chosen so that the tombs might be out of reach of the inundation of the Nile. In Middle and Upper Egypt the mountains come close down to the river, and the cave-tombs are cut in their sides. In Lower Egypt, near to the Delta, the bodies are found embedded in the walls of towns and temples, or in tumuli raised in the midst of the plain.

The Egyptian burial places, like more recent ones, varied in grandeur and in style with the wealth and importance of the individual about to be buried, and the epoch at which they were constructed. The Great Pyramid, the largest sepulchre in solid masonry in the world, was built for a king, and at a very early date. While the great and rich Egyptians prepared for themselves these costly tombs, the bodies of the poor, embalmed and wrapped with a moderate amount of care, were stacked together in great cave-tombs, in immense numbers. Belzoni describes his explorations amongst them (*Egypt and Nubia*, p. 156)—After creeping down long narrow shafts, he found himself in a cave, the black darkness of which was only faintly lighted by the torches and candles carried by his two or three Arab servants. Amidst a dust, which choked the nose and throat, he sunk in at every step with a crash amongst the bodies, bones, and rags, and rotten wooden cases, until the air was so densely thick with dust that he had to wait a quarter of an hour to allow it to subside. The bodies were variously placed—some standing on their feet, some on their heads, others lying down.

The tombs of the better classes in early times were generally constructed after one manner. First there was an outer chapel or oratory, which contained the sepulchral tablets, the statues and tables of offerings; in this the relatives of the deceased met on certain anniversaries, and paid honour to their ancestors. Then there was the underground chamber, containing the mummy in its coffin, and possibly sarcophagus, with the sepulchral vases, figures, papyri, and other furniture and ornaments. A kind of shaft, or well, served as a passage between these chambers.

The Egyptian methods of embalming the body have been very fully described by Mr. Thomas Pettigrew, F.R.S., in a work entitled "*Egyptian Mummies*." Directly after death, the embalmers, who were professionally trained in their art, commenced operations. A hole was cut with a stone

instrument in the side, the viscera, heart, etc., taken out and put into vases, the brain drawn out through the nose by a curved bronze instrument ; after which internal applications were made of aromatic and other drugs, and then the body was bathed in natron for many days, and subsequently coated with bitumen and wrapped in bandages. The length of time employed, the amount of care taken, and the peculiarities of the method, varied with the wealth and importance of the individual, and the customs of the time and place at which he died.

The body was sometimes placed in an ornamented cartonage, composed of layers of linen pressed and glued together like pasteboard, and covered with a thin layer of stucco, and then painted.

The coffins were generally made of sycamore or cedar wood. The sarcophagi are generally in stone.

THE RITUAL OF THE DEAD.

As constant references are made throughout this catalogue to the Ritual of the Dead, it has been thought advisable to give a short description of this important work.

The Ritual of the Dead is found transcribed upon the walls of the tombs, upon the papyri deposited in them, upon the linen wrappings of the mummies, the coffins, cartonages, amulets, and other sepulchral objects. Upon the smaller objects, only limited portions are given ; but upon larger surfaces such as the sheets of papyrus, the Ritual is given with something approaching completeness (*vide* Case G, p. 33.)

In the principal museums of Europe are several magnificent Rituals upon papyrus, that of Turin being considered the most complete. It was transcribed by Lepsius, and published in facsimile at Leipzig in 1842. Other important Rituals are in the British Museum, the Vatican, and the Louvre collections.

Dr. Birch, of the British Museum, translated the Ritual into English from the Turin text of Lepsius, which translation is given in the 5th volume of Bunsen's *Egypt's Place in the Universal History*. Dr. Birch describes the Ritual as a combination of "several hermetic works divided into separate chapters, each preceded by a title indicating its purport, and each principal section followed by directions explaining its use. These, like our rubrics, are traced in red, in order to attract attention, and distinguish them from the general body of the text. The whole, in its complete form, is accompanied by illustrations or vignettes." The order and arrangement of the chapters appear to have varied at different epochs, no two papyri being known which have their chapters in the same relative order. The Ritual was essentially mystic, and contained secrets hidden from those uninitiated in theology. It was considered inspired, and some parts were said to have been written by the finger of the god Thoth. It is composed mostly of prayers and invocations connected with the subject of the chapters, which are indicated by the rubrics and vignettes. It describes the passage of the soul after its separation from the body, towards its final reward, not only historically recording the various stages, but giving as it were in a drama, the words of those who take part in the proceedings. The

soul lives again after death, and casts off corruption, and is born again as the sun, and transformed into the deity; and not the soul only, but the body also is to be reconstructed, the heart, tongue and brain.

But the most interesting part of the Ritual to the modern reader, is the 125th chapter, which records the final judgment of the soul before the god Osiris; it is called the Book of going to the Hall of the Two Truths, and of separating a person from his sins when he has been made to see the faces of the gods. This chapter is frequently painted on coffins and other sepulchral furniture. The soul pleads its own cause: "Oh ye Lords of Truth. . . . I have brought ye truth. Rub ye away my faults. I have not privily done evil against mankind. . . . I have had no acquaintance with evil. . . . I have not made the labouring man do more than his task daily. . . . I have not been idle. . . . I have not murdered. . . . I have not done fraud to men. . . . I have not falsified measures. . . . Let the Osiris (the deceased) go; ye know he is without fault, without evil, without sin, without crimes. . . . He has given food to the hungry, drink to the thirsty, clothes to the naked."

The vignette of this chapter is painted upon the outer coffin of Petamen, in this collection described on page 24. Here Osiris stands attended by other deities, and the soul, timid, abased, and yet filled with wonder, is led in by the hand by the god Thoth. Behind it are the scales in which the human heart is balanced with the emblem of truth, and the devourer—a fantastic monster who administers destruction to the wicked.

MUMMIES AND COFFINS.

[*The mummies with coffins are in separate cases distributed round the gallery, or in Case C.*]

No. 117. **Sarcophagus**; in red granite, of Bakenkhonsu; the lid is shaped as a mummy; the crossed hands hold the Ta and the Tat; on the breast a figure of the goddess Mut, and a prayer to the same; on the sides are repeated figures of the god Thoth holding a standard with a star, and of the Four Genii of the Karneter or Hades. In the collection formed by Louis, King of Bavaria, and now preserved at Munich, there is a statue of Bakenkhonsu; and upon it is a record of his life in hieroglyphics. This biography states that he lived at Thebes during the 19th Dynasty, and was chief Prophet of Amen, and royal architect. In the latter capacity he

is said to have built the King's palace, embellished the temple of Amen, and raised granite obelisks, whose tops are poetically described as penetrating the vault of heaven. He flourished during the reigns of Seti I. and Rameses II., and reached the ripe age of 110 years. This record gives also the various steps and stages in his sacerdotal career. *Vide* Memoires de L'Institut Egyptien, vol. I, Paris, 1862; also the Revue Archeologique, Aout, 1862. Champollion found the tomb of Bakenkhonsu near Thebes at El Assassif, and says it is decorated with six colossal statues. *Vide* Champollion, *Notices*, p. 538. *Formerly in Lord Valentia's collection.* 13864.

No. 118. **Mummy**, of Petamen, door-keeper of the temple of Amen at Thebes. The body is wrapped in an outer shroud of linen dyed red by *Carthamus tinctorius*.

There are three coffins. The inner one is deposited in the same case with the body, and is made of a cartonage composed of layers of linen glued together, and covered with a layer of stucco brilliantly painted. On the outside of the lid, below the face and collar, is represented a ram-headed hawk holding in its claws the signet of the sun; the deceased adoring Osiris, and the Four Genii of the Karneter; also the vignette of the 85th chapter of the Ritual of the Dead, etc.

Inside the lid, is a standing figure of the goddess Nut, a remarkable example of the preservation of the brilliant colouring used by the Egyptians.

On the footboard is a figure of the bull Apis bearing away the mummy.

On the inside and outside of the body of the coffin is represented Osiris as the Nilometer; and outside there is a dedication to Osiris.

The middle coffin of sycamore wood is painted outside with dedications to the god Ra, and inside with a figure of the goddess of the West.

The outer coffin is of sycamore wood, and of large size. It is painted with portions of the Ritual of the Dead, amongst which is the vignette of the 125th chapter. Here the judgment scene is depicted. The deceased is led by Thoth into the presence of Osiris, the judge of the dead, who is accompanied by the god Ra, etc. On one side is represented the balance and the Devourer. On the inside of the body of the coffin is painted the speech of Petamen and dedications;

also a figure of Ptah-Socharis, hawk-headed. 14003.

No. 119. **Coffin**, in sycamore wood, of the Ptolemaic period, of As or Hes, surnamed Tararut, a singing-woman of the temple of Amen, and daughter of Tetmutafankh, priest and doorkeeper of Thebes. The exterior of the coffin is covered with inscriptions, portions of the Ritual of the Dead. Inside is a figure of the goddess Nut.

With this coffin is a body, of the same period, but probably not belonging to the coffin. The limbs are wrapped separately. From the neck is suspended a wooden collar composed of five rows of small gilt wooden objects, figures of Isis, Nephthys, and the Genii of the Karneter, eyes, hearts, etc. Round the waist is a painted linen belt.

13997.

No. 120. **Mummy**, of a priestess of Amen, daughter of a priest of Amen, at Thebes, named Tetkhonsafankh. The mummy is inclosed in a case made of cartonage, covered with stucco and painted. The face is gilded. The case is so daubed over with bitumen that the designs and inscriptions are mostly illegible. 14000.

No. 121. **Mummy**, of a woman named Tamuthares. The coffin is of sycamore wood, covered with stucco and painted. Outside the lid are portions of the Ritual of the Dead, and inside is an invocation by the deceased to the gods; "that her soul may go to heaven, that her body remain in the sepulchre, that she may have food in her throat, and be refreshed with the delicious air of the north wind, which emanates from the god Tum." Round the

body of the coffin are dedications to Ra, Osiris, Seb, Isis, Anubis, etc. The coffin is a good deal repaired. Time of the 25th dynasty. 14047.

No. 122. **Coffin**, of sycamore wood, painted black with yellow decoration. There is a blank space left in the place where the name of the person for whom it was made should be. Round the sides of the body of the coffin are figures of the Four Genii of the Karneter, etc. The inscriptions contain a prayer to Nut, dedications to Osiris, and addresses of the Four Genii of the Karneter, etc. It is probable that the body deposited with this coffin does not properly belong to it. Presented by Mr. Wm. Crofield in 1861. 16-4-61-1.

No. 123. **Mummy**; with sycamore wood coffin. On the coffin occurs the name of Nasamen, priest of Amen-Ra, scribe of divine supplies of the Temple of Amen at Thebes, and superintendent of constructions. He was son of a priestess of Amen named Tetkhonsasankh.

The coffin is well preserved, and on the inside are painted representations of the cow of Athor, the Genii of the Karneter, etc.

It is of the time of Amenophis I. of the 18th dynasty, whose prænomen occurs three times on the coffin. 13994.

No. 124. **Mummy**, of Harunefer, a royal relative, son of Nasanhar and his wife Saksat. The head and feet of the mummy are enclosed in cartonage, the face is gilded. Painted pieces of cartonage in shape of deities, etc., are fastened down the linen wrappings. The lid of the coffin is decorated with inscriptions, containing the speeches

of the Four Genii of the Karneter, and a long prayer in very full form to the goddess Nut. The face on the lid is gilded. 13996.

No. 125. **Coffin**, in sycamore wood, of a priest named Petamenebkata. On the outside of the lid below the face and collar is a figure of the goddess Nut; below, the judgment scene from the Ritual of the Dead, twice; the boat of the sun towed by five ram-headed gods; the 85th chapter of the Ritual, on the union of the soul and body; figures of the Four Genii of the Karneter and Anubis and Horus; also addresses of the Four Genii, and Thoth, Horus, Set, and Osiris, and figure of the scarabæus, etc. The body of the coffin has a figure of the goddess Nut inside, and an almost illegible inscription; on the outside is a dedication to Osiris. Time of the 25th dynasty. 14049.

No. 126. **Coffin**, in sycamore wood, of Ankhsenhesi, a singing woman of the temple of Amen.

On the outside of the lid, over the form of the mummy, are depicted the straps which were used to decorate the mummies and had impressed leather terminations; under the collar the winged disk; the vignette of the 125th chapter of the Ritual, where Ankhsenhesi is led by Thoth into the presence of Osiris, Isis, Nephthys, and another deity; below, a column of hieroglyphics, and a dedication to Osiris. Round the body of the coffin is another dedication to Osiris. Time of the 18th dynasty. 13999.

[In Case C are several parts of mummied bodies, heads, legs, arms, etc., which are useful as showing the condition of the embalmed bodies after many centuries, and the

modes of embalming and wrapping employed by the Egyptians.]

No. 127. **Head of a Mummy**; obsidian and alabaster eyes are inserted in the head. 11130.

No. 128. **Arms of a Mummy**; very well wrapped; the fingers are each wrapped separately; the cloth is of two shades of colour. (Greek period. 13636.

No. 129. **Arm of a Mummy**; shoulder joint, (?) with small roll of papyrus fixed in it. 11097.

No. 130. **Hand of a Mummy**; the left hand of a female (?) mummy; very thickly coated with bitumen, and with remnants of gilding; upon the first and second fingers are rings shaped like obelisks, the shafts being made of lapis-lazuli, and the apexes and bases of gold; upon the third finger is a gold ring set with a small finely carved lapis-lazuli scarabæus; upon the little finger a plain gold ring.

This remarkable object was found at Sakkara, the Necropolis of Memphis, and brought to England by the Rev. H. Stobart. It was figured in Dr. Brugsch's account of Mr. Stobart's Antiquities, plate 1, figure 4; and also in the proceedings of the Historic Society of Lancashire and Cheshire, vol. x., 1857-8, p. 343. 11438.

[In Case C are a large number of pieces of mummy wrappings made of Egyptian linen.]

No. 131. **Cartonage**; upper part of the cartonage of a female mummy; the face, which is of remarkably small dimensions, wears a long head attire, on which is painted

the hawk, the emblem of the sun, holding in its claws two signets, emblem of that luminary in the Eastern and Western horizons; from the neck hangs a pendant in shape of a scarabæus. At the back is a figure of the goddess Nut elevating her arms and wings. Inside are figures of Isis and Nephthys. The hieroglyphic inscription on the front is the ordinary sepulchral dedication to Osiris. The name of the person is unfortunately wanting. Very late period. H. 1 FT. 10 IN. 11020.

No. 132. **Coffin**; upper portion of a sycamore wood coffin of Taiaaau, daughter of Tetkhonsau-fankh, a priest of Mentu, and a lady named Bastar. The eyes are inlaid with bronze, obsidian, and alabaster. On the top of the head-dress is a figure of Nephthys kneeling, with outspread wings; under the collar is the goddess Nut, wearing a winged disk, kneeling on a doorway, and extending her hands and wings; also an address of the deceased to the goddess Nut. On the inside are two vignettes from the Ritual of the Dead, one, the deceased adoring the boats of Kheper, Ma, Isis, etc.; the other, the deceased offering her heart to Isis and three other deities. The painting on the inside is in a remarkable state of preservation. H. 2 FT. 4 IN. 13992.

No. 133. **Fragment of a Coffin**; painted with a figure of King Amenophis I., represented as a sphinx, walking; in front of him is a cartouche, bearing his name. s. $11\frac{1}{4} \times 11\frac{3}{8}$ IN. 13543.

No. 134. **Fragment of a Coffin**; in cedar wood; bearing the name of Unankh, a priest attached to the worship of the temple. L. 2 FT. 13828.

No. 135. **Fragment of a Coffin**; in sycamore wood; painted on one side with figures of Osiris and Isis, and the two Genii Kabhsenuf and Hapi holding sashes; and on the other side with the Zodiacal signs Taurus, Gemini, and Cancer, also stars. Probably as late as the time

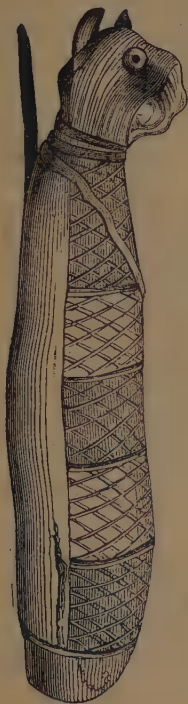
of Trajan. Presented by Mr. Wm. Croxfield. L. 1 FT. 10 $\frac{1}{2}$ IN.
16-4-61-27.

No. 136. **Fragment of a Coffin**, or box, in sycamore wood; on it is a portion of the Ritual, and the owner's name, Hesiemkheb son of Nefer Nit.
13826.

CASE C.—ANIMAL MUMMIES.

THE embalmed bodies of sacred animals are found in burial places near the temples. Other animals besides those held sacred were also mummied.

No. 137. **Mummy of a Cat**; very neatly wrapped in bandages of two colours.
13639.



MUMMY OF A CAT, NO. 137.

No. 138. **Mummy of a Ram**;

very small embalmed ram. L. 5 $\frac{1}{4}$ IN.
13648.

No. 139. **Mummy of a Crocodile**; very well wrapped in bandages of two colours.
14289.



MUMMY OF A CROCODILE, NO. 139.

No. 140. **Mummies of Crocodiles**; several mummies of this reptile; very young. 13642.

No. 141. **Bronze Mummy Cases**; for hawks, with figures of the bird on the top. 11631-3.

No. 142. **Mummies of the Ibis**; several ibis mummies, with the conical red terra-cotta jars in which they are found at Sakkara. 16-4-61-112.

CASE D.—SEPULCHRAL TABLETS.

THESE tablets, which were made of various kinds of stone and of wood, were used for the same purpose as modern tombstones, but placed inside, and not outside the tomb. They are inscribed with vignettes and hieroglyphics, representing the deceased person and his relations, and generally giving his name and titles, sometimes with a genealogy attached to them; also dedications to Osiris, Anubis, and other deities. If the relations are introduced, they are represented making offerings to the deceased, of food—joints of meat, birds, bread, vegetables, flowers, jars of wine, and other things.

The vignettes and hieroglyphics upon the stone tablets are generally carved in relief, and sometimes painted in tempera.

These tablets are very interesting, and give us much information respecting the offices held by individuals, and their family names and histories.

The tablets in this collection commence as early as the 11th dynasty, and some are as late as late Roman time.

The large and important tablets are framed in separate cases, and deposited round the gallery; the smaller tablets are all in case D.

No. 143. **Sepulchral tablet**; in black granite, of Kekhsui, who is represented standing with his wife; there is also a dedication to Osiris; time of the 11th dynasty (?). s. 19½ IN. × 9¾ IN. 13931.

superintendent of the inner palace, who is represented seated before an altar, on the outer side of which are his father Heba, and his mother Sent; time of the 11th dynasty. s. 21¼ IN. × 18¾ IN. 13865.

No. 144. **Sepulchral Tablet**, in calcareous stone, of Sebekstatu,

No. 145. **Sepulchral Tablet**, in calcareous stone, of Sebeksat, a

chief, son of Ameni; he is represented seated at a table of offerings, holding lotus flowers; time of the 12th dynasty. s. 40 IN. × 22 IN.

13927.

No. 146. **Sepulchral Tablet**, in calcareous stone, painted, made in shape of a doorway; on it are dedications to Osiris and Anubis for Tutankh, royal councillor and chamberlain; in the lower part, Tutankh attended by his wife Hekt, a prophetess of Athor, receives gifts from his sons and daughters; time of the 12th dynasty. s. 35 IN. × 27 IN.

13926.

No. 147. **Sepulchral Tablet**, in calcareous stone, of Sutensenef; who is represented standing with his mother Teta; probably before the time of the 12th dynasty. s. 27½ IN. × 15 IN.

13661.

No. 148. **Sepulchral Tablet**, in red granite, of Chnumu, who is represented with two other members of his family; there are also two dedications to Osiris on behalf of Chnumu and Hetp; a very fine and interesting piece of the time of the 12th dynasty. s. 37½ IN. × 23¾ IN.

13860.

No. 149. **Sepulchral Tablet**, in sandstone, of a person named Harnekht, who is represented receiving offerings from his wife Tatat, and his sons Har and Usertesén. s. 22 IN. × 12½ IN.

13863.

No. 150. **Sepulchral Tablet**, in calcareous stone, of Seshu, scribe of the accounts of the cattle of the king, who is represented holding a nosegay of water plants, and worshipping Osiris. Osiris is not repre-

sented mummied, which is unusual. s. 14½ IN. × 9½ IN.

13983.

No. 151. **Pyramidion**, in black granite, with a dedication on it to a magistrate named Neferempa, by his son Thebak, a priest; time of the 18th dynasty. H. 16 IN.

11015.

No. 152. **Sepulchral Tablet**, in calcareous stone, of Paairusata, captain of the galley, who, attended by his wife Khanub, kneels and adores Osiris, Isis, and Horus; probably from Abydos; time of the 19th or 20th dynasties. s. 29¼ IN. × 22¼ IN.

13930.

No. 153. **Sepulchral Tablet**, in sandstone, of Auferbak, guardian of the temple of Amen, who is represented adoring Osiris, Athor, and Queen Neferatari of the 18th dynasty (?) who is styled the 'divine wife of Amen.' s. 26 IN. × 13¼ IN.

13923.

No. 154. **Sepulchral Tablet**; fragment of a coloured calcareous stone tablet, with a dedication to Osiris for Amenemu, sandal-bearer to Merimes, Prince of Ethiopia, in the days of Amenophis III. H. 5½ IN.

13970.

No. 155. **Sepulchral Tablet**; fragment of a calcareous stone tablet, on which is represented a boat, and the prænomen of Rameses V., also portion of a dedication for a judge named Uaemuas. s. 9½ IN. × 6¾ IN.

13829.

No. 156. **Sepulchral Tablet**; in calcareous stone, of Ptahemheb, a royal scribe, who, attended by his sister Pipui, a singer of Athor, adores Osiris, Isis, and Horus. Below are

other members of the family in adoration, and a dedication to Osiris. s. 29 IN. $\times$ 19 $\frac{1}{2}$ IN. 13929.

No. 157. **Sepulchral Tablet**; fragment of a calcareous stone tablet, on which is a representation of the elevation and lamentation of the mummy of the deceased; a figure of a priest, draped in a leopard skin, stands before a table of offerings, amongst which are tools and weapons, a curious and unusual oblation; presented by Mr. Wm. Crosfield. L. 22 $\frac{1}{2}$ IN. 16-4-61-133.

No. 158. **Sepulchral Tablet**, in calcareous stone, with a pointed top; inscribed on the front and back and sides; in the first compartment an officer named Thothmes accompanied by his wife, adores Osiris, Isis, Nephthys, and the West; in the second is represented the lamentations over the mummy of the deceased, the offerings, and a priest reading the Ritual; in the third, different members of the family of the deceased stand in the attitude of prayer; at the back, Thothmes is also called Parnebnepher. s. 28 $\frac{1}{4}$ IN. $\times$ 16 IN. 13851.

No. 159. **Sepulchral Tablet**, in calcareous stone, of Nebtanet, guardian of the writings of the king; he is represented kneeling, adoring Osiris, Isis, and Horus; below are his parents and various members of his family. s. 24 IN. $\times$ 15 IN. 13924.

No. 160. **Sepulchral Tablet**, in calcareous stone, of Mentuhetep, chief of the royal thirty councillors; there is a dedication to Osiris, and figures of four other members of his family. s. 20 IN. $\times$ 15 IN. 13907.

No. 161. **Sepulchral Tablet**, in calcareous stone, shaped as a doorway, on it are figures of two priests, named Amenemhat, and Sebakhetepe; they are seated on the ground on either side of a table of offerings; below is a family tree. s. 11 $\frac{1}{2}$ IN. $\times$ 8 $\frac{1}{2}$ IN. 13962.

No. 162. **Sepulchral Tablet**; a fragment of a calcareous stone tablet, with a dedication to the goddess Merseka painted upon it on behalf of Nebnefer a judge; there is a figure of the goddess in the form of an uræus, wearing four tall plumes, coming out of a papyrus plant. H. 7 IN. 13959.

No. 163. **Sepulchral Tablet**, in calcareous stone, which has been painted; in the upper register a man named Peka offers fire and water to Osiris and Horus Harsiesi, in the lower register Peka and his wife Menu receive offerings from their three sons. H. 7 IN. 13961.

No. 164. **Sepulchral Tablet**, in calcareous stone, of a person named Tetptahaufankh, who is represented with four members of his family adoring Socharis, also a dedication to Osiris for his daughter Taka. s. 13 $\frac{3}{4}$ IN. $\times$ 11 $\frac{1}{2}$ IN. 13916.

No. 165. **Sepulchral Tablet**, in calcareous stone, of Pas (?) aemheb, auditor of the Treasury, who is represented adoring Osiris; in the lower part he is followed by his wife Neferita, a lady named Ptah-tasu, a person named Arenaahetepsu, and a lady named Tairu. s. 21 IN. $\times$ 12 $\frac{1}{2}$ IN. 13845.

No. 166. **Sepulchral Tablet**, in calcareous stone, of Apa, a keeper

of the pantry of the king. s. 18 IN.
× 12 $\frac{1}{2}$ IN.

13846.

No. 167. **Sepulchral Tablet**, in calcareous stone, painted; on the upper part are figures of six vipers, and below a dedication to the goddess Merseka on behalf of a lady named Hant, who is represented kneeling. H. 8 $\frac{3}{4}$ IN. 13830.

No. 168. **Sepulchral Tablet**, in calcareous stone, painted, of Hat, a sailor of the boat, who is represented sitting with a female named Amenapt, receiving offerings from his son Mes; below is a dedication to Osiris. H. 9 IN. 13986.

No. 169. **Sepulchral Tablet**, in calcareous stone, of Ankhsefnecf-tui, who is represented standing adoring Ptah and Athor, the latter being cow-headed. H. 11 IN. 13969.

No. 170. **Sepulchral Tablet**, in calcareous stone, of Antef, a chief, who is represented seated receiving offerings from a man named Abasha; below are his wife Snab and her son Huua. s. 14 IN. × 9 IN. 13985.

No. 171. **Sepulchral Tablet**, in calcareous stone; divided into five compartments; in the upper one are Snaba, councillor and chancellor, and Ata, chamberlain of the palace and governor of Southern Egypt; in the second are the Princess Khentkrati, daughter of the king's concubine, and her son, Prince Rater; in the third are Ab, attached to the throne of the temple of Ptah at Memphis, and a lady named Nebmut; in the fourth are Nahi, attached to the throne, and a person named Ranefenkh; in the fifth are Serneb, commander of boats, and

Us, superintendent of the northern palace. s. 22 $\frac{1}{2}$ IN. × 13 $\frac{3}{4}$ IN.

13635.

No. 172. **Sepulchral Tablet**, in sandstone, on which is represented the mummy of the deceased set upright by Anubis before Osiris; above is the mummy and a winged disk; below, three lines of a mutilated Demotic inscription. s. 12 $\frac{1}{2}$ IN. × 8 $\frac{1}{2}$ IN. 13967.

No. 173. **Sepulchral Tablet**, in sandstone, painted; on it is a representation of the mummy and deities, and below, two lines of a Greek inscription, the name illegible. s. 12 $\frac{3}{8}$ IN. × 10 IN. 13919.

No. 174. **Sepulchral Tablet**, in calcareous stone, for Kap, son of Pethaempe; the deceased is represented standing before an altar adoring Ra; Roman period. s. 11 IN. × 8 $\frac{1}{2}$ IN. 13920.

No. 175. **Sepulchral Tablet**, in calcareous stone, painted; the deceased is represented being led by Anubis into the presence of Osiris; below, two lines of a very illegible Demotic inscription; Roman period. s. 12 $\frac{1}{2}$ IN. × 10 $\frac{1}{4}$ IN. 13921.

No. 176. **Sepulchral Monument**, in stone; on it is represented a man lying on a bed, and putting incense, which he has taken out of a round box, into a *turibulum* standing on a tripod table; his wife sits near him; a servant is attending with a long-handled spoon, *simpulum*, in his hand. On the top a horse's head, a shield with a Gorgon's head upon it, and armour, indicate the man to have been a warrior. Of the Greek period; said to have been found in Egypt. s. 2 FT. 3 IN. × 1 FT. 8 $\frac{3}{4}$ IN. 13618.



SEPULCHRAL MONUMENT, NO. 176.

No. 177. **Sepulchral Tablet**,
in calcareous stone ; on it are figures
in relief of Osiris, Isis in the charac-

ter of Ceres, and Anubis ; above, an
eagle ; Roman period. s. $20\frac{3}{4}$ in.
 $\times$ 13 in. 13652.

WOODEN SEPULCHRAL TABLETS.

At the time of the 22nd dynasty, wooden sepulchral tablets were substituted for the stone ones. Most of them are painted with similar subjects to those on the stone tablets.

No 178. **Wooden Sepulchral Tablet**; of a priest named Har, who is represented kneeling adoring Isis and Nephthys; below, a dedication to Osiris. Presented by Mr. Wm. Crofield. H. $10\frac{1}{4}$ IN.
16-4-61-25.

No. 179. **Wooden Sepulchral Tablet**; of a woman named Utaranes, who is represented in two compartments adoring Ra and Tum; below, a prayer to the sun. H. $15\frac{1}{2}$ IN.
11067.

No. 180. **Wooden Sepulchral Tablet**; of Nashauaru; above is the boat of the sun, in which are Isis, Horus, and Nephthys; below, a dedication to Osiris. H. $14\frac{1}{8}$ IN.
11068.

No. 181. **Wooden Sepulchral Tablet**; of Khuenmas, who is represented seated in a chair, whilst a lady, whose name is illegible, makes offerings to him. H. $9\frac{3}{4}$ IN.
11128.

No. 182. **Wooden Sepulchral Tablet**; of Usptah, priest of Mentu and Lord of Thebes, who is represented worshipping Ra; below, a dedication; time of the 22nd dynasty. H. $14\frac{1}{2}$ IN.
13987.

No. 183. **Wooden Sepulchral Tablet**; of Hat, son of a priest named Pauaruma; on it are figures of Ra, Osiris, Isis, and Nephthys; also dedications to Ra and Osiris. H. $10\frac{7}{8}$ IN.
13989.

CASE G.—PAPYRI.

THE Egyptian literature was sometimes written upon thin slices of a reed, the *Cyperus papyrus* of botanists, and such transcriptions contained histories, public documents, rituals, poems, etc. These were rolled up and deposited in the tombs, sometimes in boxes, figures, or jars of terra-cotta, and sometimes in the coffins.

Mr. Charles W. Goodwin examined the papyri in this collection in 1872, and contributed some descriptions of them to the *Zeitschrift für Ägyptische Sprache*.

No. 184. **Papyrus**; brought to England by the Rev. H. Stobart. Mr. Goodwin gives the following information about this interesting document, which he calls "Mayer Papyrus A." This papyrus is a judicial document of twelve pages of hieratic writing, so indifferently executed, that one might suppose that this was the original draft of

the notes taken in court, and evidently written in great haste. It contains the examination of witnesses and of certain persons accused of having robbed some royal tombs—those of Rameses II. and Seti I. It appears that a certain officer had given information to Nasamen, chief of the police, to the effect that six men were about to rob the tombs.

Nasamen went and caught the men on the spot. He then reported the affair to the magistrates, and the consequence was the examination both of the accused and of a great number of other persons, who, from their position, were supposed likely to know something about the matter. The mode of examination does not do much honour to Egyptian law. The following procedure was adopted in nearly all cases, whether of persons accused or mere witnesses:—"There was brought up the *aân*, the chief Nasmentu; he was examined with blows of the stick. The bastinado was given upon his feet and hands. There was administered to him an oath by the king's life, to prevent him from speaking falsely."

We thus find that the regular course of examination, whether of an accused person or of a witness, was to administer first a sound bastinado upon feet and hands, and then a solemn oath to speak the truth. This process was applied to women as well as men, as appears by an instance in our papyrus. We must therefore give up all idea of the mildness and humanity of Egyptian judicial proceedings. They were much the same as those which prevail in the arbitrary tribunals of Eastern officials in the present day. The following collocations also appear in Mr. Goodwin's description:—"What was the manner in which thou wentest together with the men who were with thee, to break into the corridor-houses?" One of the persons under examination says, "I went and found the things—I, with five others. I took one *mâau* of of them. I have spent it." In another case the witness says, "I sold the things." Another witness says, "When I introduced myself into the hole (or cellar) I saw the servant Tauisherau, who was within."

From internal evidence, Mr. Goodwin fixes the date of this papyrus in the reign of Rameses X., of the 20th dynasty. The names of the magistrates who tried the prisoners are given; one is Judge Nebmaranecht, another Sapaneriamen, and a third, Pathahuti. Mr. Goodwin calls attention to the fact that one of these names, and several of the names of witnesses, etc., appear in the Abbot papyrus in the British Museum, which records a similar trial, and which was very probably written by the same scribe.

(*Vide* "Notes on Unpublished Papyri," by C. W. Goodwin, in the *Zeitschrift für Egyptische Sprache*, March and April, 1873, and May and June, 1874). s. 1st leaf 2 FT. $7\frac{1}{4}$ IN. $\times$ $16\frac{3}{4}$ IN., 2nd leaf 2 FT. 1 IN. $\times$ $16\frac{3}{4}$ IN. 11162.

No. 185. **Papyrus**; called by Mr. Goodwin "Mayer Papyrus B," and described by him as a single page of hieratic writing, relating to a robbery similar to that recorded in the previous papyrus. The tomb mentioned is that of Rameses VI. A dispute amongst the thieves is given; one of them says, "Let us conciliate him (a third party); let us say to him, 'We will bring to thee what we have found, and do thou take to thyself to thy satisfaction.'" s. $18\frac{1}{2}$ IN. $\times$ 11 IN. 11186.

No. 186. **Papyri**; called by Mr. Goodwin "Mayer Papyri C, D, E, F, G, and K," and described by him as fragments of the Ritual of the Dead—all probably from the same transcription; probably time of the 18th dynasty. 11193-7. 11559.

No. 187. **Papyrus**; called by Mr. Goodwin "Mayer papyrus L," and described by him as containing

eleven pages of the Ritual of the Dead in late hieratic writing; perhaps of the time of the 26th dynasty; it

gives the name of the owner, Pet-harptah, son of Tatkhensu. s. 5 FT.
8½ IN. × 10½ IN. 11161.

CASES B. & C.—MUMMY WRAPPINGS & DECORATIONS.

IN some instances, the narrow strips of linen used as bandages for wrapping the mummies had portions of the Ritual of the Dead written upon them. Some mummies were decorated with leather straps, which came over the shoulders on to the breast, and the ends of which were impressed with the names and figures of kings. Some had cartonage decorations called hypocephali, which were placed under the head. Some had a network composed of porcelain beads and bugles, interspersed with figures of deities, scarabæi, amulets, etc., which were placed over the outer shroud. And some had a pectoral plate suspended from the neck.

No. 188. **Mummy wrappings;** six strips of linen with portions of the Ritual of the Dead inscribed upon them in late hieratic writing, mostly the 18th chapter; on one is the name of the person from whose mummy they all most probably came, Har (or Horus), son of Ankhespeu. 11459-64.

No. 189. **Mummy wrappings;** twelve strips of linen with portions of the Ritual of the Dead inscribed on them in late hieratic writing; on one is the name of the person from whose mummy they all most probably came, Tatha, son of Ta. 11465.

No. 190. **Mummy wrappings;** five strips of linen with vignettes from the Ritual of the Dead inscribed upon them. 11466.

No. 191. **Mummy wrapping;** strip of linen with portions of chapters 88 and 89 of the Ritual of the Dead inscribed upon it in late hieratic writing; the name of the person from whose mummy it came, was Hapu, daughter of Takhaau.

In the *Zeitschrift für Ägyptische Sprache* for Sept. and Oct., 1872, Dr. Birch says of this fragment: "In the Liverpool Museum there is an additional chapter to the transformations in the Book of the Dead inscribed in hieratic upon cloth." Dr. Birch calls this new chapter to the Ritual of the Dead, "The chapter of making the transformation into a crocodile," being the metempsychosis of the soul into that reptile. s. 24½ IN. × 2½ IN. 11158.

No. 192. **Woven linen belt;** said to have been found on a

mummy at Sakkara. This curious specimen of weaving is 5 IN. wide at one end, and gradually narrows towards the other end, where it is only $1\frac{7}{8}$ IN. wide; along the edge is a pattern composed of symbols of life; at the wide end is inscribed the name of Rameses III., and the date of the second year of his reign. L. 17 FT.
11156.

No. 193. **Leather straps**; four ends of leather straps, impressed with the name of Osorchon I., of the 22nd dynasty, and a figure of that king adoring a deity.

Vide No. 126 in the Catalogue, where similar straps are depicted on a decorated mummy case. L. $2\frac{3}{8}$ IN.
11560-3.

No. 194. **Cartonage decorations**; fragments of cartonage decorations from mummies, hypocephali, etc., painted with figures of deities and various decorations.
11170-9.

No. 195. **Painted papyrus**; strips of papyrus, probably part of a mummy decoration, painted with an inscription, a prayer to the goddess Nut, for Meri one of the navigators of the bark of Amen.
11180.

No. 196. **Beads**; a large number of porcelain beads from the net-work decoration of mummies.

No. 197. **Pectoral plate**; in porcelain, in shape of an Egyptian doorway; on one side a lady named Takharu adores the jackal of Anubis; on the other side are figures of Isis and Nephthys.
11906.

No. 198. **Pectoral plate**; in wood, on it a Greek inscription which appears to read "Patroloais, who lived nine years." Greek or Roman period. Presented by Mr. Wm. Crosfield.
s. $3\frac{3}{8}$ IN. $\times$ $2\frac{7}{8}$ IN. 16-4-61-38.

CASE B.—SEPULCHRAL SCARABÆI.

THE scarabæi carved in hard stone, are said to be found placed either inside the body or over the heart. Some are plain, but others have inscribed on them portions of the Ritual of the Dead, and the names and titles of those for whom they were made. Those in porcelain are mostly from the bead net-work decoration of the mummies; many of these have outspread wings attached to them.

No. 199. **Sepulchral Scarabæus**, in hard stone; 64th chapter of the Ritual on the base. L. $1\frac{3}{4}$ IN.
14086.

abæus, in green basalt; 64th chapter of the Ritual on the base, and the name of a person, Amenhetep. L. $2\frac{1}{8}$ IN. 14072.

No. 200. **Sepulchral Scar-**

No. 201. **Sepulchral Scar-**

abæus, in green basalt; 64th chapter of the Ritual on the base, and the name of a person, Rames. L. $2\frac{1}{4}$ IN. 14090.

No. 202. **Sepulchral Scar-abæus**, in green basalt; 64th chapter of the Ritual on the base. L. $2\frac{3}{8}$ IN. 14085.

No. 203. **Sepulchral Scar-abæus**, in amazon stone; no inscription. L. $2\frac{3}{8}$ IN. 14076.

No. 204. **Sepulchral Scar-abæus**, in lapis-lazuli; the left symbolic eye carved upon it. L. 2 IN. 14123.

No. 205. **Sepulchral Scar-abæus**, in porcelain, from the bead net-work decoration of a mummy; the scarabæus is ram-headed, and the hind legs hold the dish of the sun. L. $4\frac{3}{4}$ IN. 14133.

CASE C.—MODEL COFFINS, VASES, &c.

THESE models are found in the tombs, and Dr. Birch has suggested that "These were probably the models shown by the embalmers to the relatives of the dead, as specimens of the different modes of preparing the dead, and the probable expense of the process. They also recall to mind the model of the dead, said to have been handed round at Egyptian banquets, to indicate the instability of human life."

No. 206. **Model of a Coffin**, in wood; in it is a calcareous stone sepulchral figure of a priest named Tahuitimes, which is said to have been found with it. L. $12\frac{3}{4}$ IN. 13512.

No. 207. **Figure**, in wood, rudely carved, from a model of a coffin, with a dedication to Osiris painted on it. H. $5\frac{1}{2}$ IN. 13598.

No. 208. **Models of Vases**, in wood, painted. H. 6-9 IN. 11090-13529-13540.

No. 209. **Model of a Vase**, in wood, painted; on it is the name of a priest of Mentu called Ata. H. $6\frac{1}{2}$ IN. 11089.

No. 210. **Model of a Sepulchral Boat**, in wood; the mummy is lying upon a bier, ornamented with the heads and legs of lions; above is a canopy supported by six columns, two of which have capitals in shape of the head of Athor; in the stern a man is seated before a tray with three vases upon it. L. $11\frac{1}{2}$ IN. 13990.

CASE C.—SEPULCHRAL VASES.

THESE vases were used to hold the viscera of the dead, and were made of various materials, in shape of the Four Genii of the Karneter, or Hades. The first is Amset who is human-

headed, he held the stomach and large intestines. The second, Hapi, who is ape-headed, he held the smaller intestines. The third, Tuautmutf, jackal-headed, held the lungs and heart; and the fourth, Kabhsenuf, hawk-headed, held the liver and gall-bladder.

They are found in various positions in the tombs, sometimes enclosed in a wooden box. Some are plain, but others are inscribed with formulas, generally giving the name of the deceased.

No. 211. **Sepulchral vases**; a set of four in calcareous stone; on them are inscribed the speeches of the Four Genii of the Karneter, to the deceased Nasaramen, a priest attached to the monthly service of the fourth order of priests, and son of a priest named Ankhefkhou. H. 16-18 IN. 11245.

No. 212. **Sepulchral vases**; a set of four in alabaster. H. 9 IN. to 11 IN. 11814.

No. 213. **Sepulchral vase**, in calcareous stone, in shape of Kabhsenuf; inscribed with the speech of the goddess Selk to Kabhsenuf for Temhetep. H. 9 IN. 11236.

No. 214. **Sepulchral vase**, in calcareous stone, in shape of Kabhsenuf; made for Hanemkheb, a priest of Amen-Ra. H. 16½ IN. 11244.

No. 215. **Sepulchral vase**, in

terra cotta, in shape of Amset; inscribed with speech of Isis to Amset for Menkheper, high priest of Mentu, H. nearly 14 IN. 11243.

No. 216. **Sepulchral vase**, in alabaster, in shape of Amset; inscribed with speech of Pe to Amset for a man named Rameses, royal bow-bearer. H. 11¾ IN. 11238.

No. 217. **Sepulchral vase**, in alabaster, in shape of Amset; inscribed with speech of Nep to Amset for Psammeticsnab. H. 11½ IN. 11242.

No. 218. **Sepulchral vase cover**, in wood, in shape of Tuautmutf. H. 4½ IN. 11064.

No. 219. **Sepulchral vase cover**, in blue porcelain, in shape of head of Tuautmutf. H. 3 IN. 11816.

CASE C.—SEPULCHRAL BOXES.

THESE boxes were generally made in sycamore wood, and were decorated with vignettes and inscriptions painted upon them. Some held the sepulchral vases, and others the sepulchral figures.

No. 220. **Sepulchral box**, in wood, painted black; on the lid is inscribed the speech of a woman named Thothsat to the goddess Nut; down the sides are the speeches of the Four Genii; inside, the box is divided into four compartments. H. $24\frac{1}{2}$ IN. 11040.

No. 221. **Sepulchral box**, in sycamore wood, painted; with representations of a man named Khennem a superintendent of servants, who

adores Osiris, Isis, Ma, and Ra. H. $14\frac{1}{2}$ IN. 11014.

No. 222. **Sepulchral Box**, in sycamore wood, painted; with a dedication to Osiris for Tetuta, a door-keeper of the temple of Amen-Ra. H. $12\frac{7}{8}$ IN. 11027.

No. 223. **Sepulchral Box**, in sycamore wood, painted, with the speeches of the Four Genii for Nahamsnemkesbast, a singing-woman of the temple of Amen-Ra. H. $13\frac{1}{2}$ IN. 13993.

CASE B.—SEPULCHRAL FIGURES.

IN this case are a number of sepulchral figures in stone, porcelain, wood, etc. They have been found on the floors of the tombs, and in wooden boxes placed in the tombs. The figures represent deceased persons, generally mummied, the hands holding a hoe and pick-axe, or other emblems, and a basket being slung over the shoulder.

Some are plain, but many are inscribed with the names and titles of those whom they represent, and portions of the Ritual of the Dead, generally the sixth chapter.

SEPULCHRAL FIGURES IN STONE.

No. 224. **Sepulchral Figure**, in alabaster, of Amenophis III. of the 18th dynasty, about 1400 B.C.; very much broken. H. $4\frac{1}{4}$ IN. 13937.

No. 225. **Sepulchral Figures**, in alabaster, of Rameses VI. of the 20th dynasty, about 1100 B.C. H. 6 IN. 13940-13942-3.

in alabaster, of a woman named Tameri. H. $5\frac{3}{4}$ IN. 13946.

No. 227. **Sepulchral Figure**, in calcareous stone, of a lady named Aui; the 6th chapter of the Ritual is painted on it. H. $8\frac{1}{2}$ IN. 13889.

No. 228. **Sepulchral Figure**, in steatite, of Petamenapt; 6th chapter of the Ritual inscribed upon it. H. $6\frac{1}{2}$ IN. 13900.

No. 226. **Sepulchral Figure**,

SEPOLCHRAL FIGURES IN WOOD, ETC.

- No. 229. **Sepulchral Figures**, in wood, of Seti I.; 19th dynasty, about 1320 B.C.; round the body is inscribed the sixth chapter of the Ritual. H. $7\frac{3}{4}$ IN. 13579-80.
- No. 230. **Sepulchral Figure**, in wood, of Hui, a scribe of the king's table. H. $9\frac{1}{2}$ IN. 13585.
- No. 231. **Sepulchral Figure**, in wood, of Seramen, a priest of Amen. H. $5\frac{3}{4}$ IN. 13610.
- No. 232. **Sepulchral Figure**, in wood, painted, of a lady named Neferatri. H. $8\frac{3}{4}$ IN. 13605.
- No. 233. **Sepulchral Figure**, in wood, painted, of Arinefer. H. 9 IN. 13606.
- No. 234. **Sepulchral Figure**, in wood, painted, of Aant. H. $8\frac{3}{8}$ IN. 13601.
- No. 235. **Sepulchral Figure**, in wax. H. $1\frac{1}{2}$ IN. 11938.

SEPOLCHRAL FIGURES IN PORCELAIN, WITH PAINTED INSCRIPTIONS.

- No. 236. **Sepulchral Figure**, a fragment in blue porcelain, of Seti I. of the 19th dynasty, about 1320 B.C. Presented by the Rev. Greville J. Chester. H. $2\frac{1}{4}$ IN. 16-7-74-18.
- No. 237. **Sepulchral Figure**, in white porcelain, with brown painted inscription, of Paipi, Governor of the South. H. $5\frac{1}{2}$ IN. 14024.
- No. 238. **Sepulchral Figure**, in blue porcelain, of Bakenkhons. H. $4\frac{1}{2}$ IN. 14043.
- No. 239. **Sepulchral Figure**, in blue porcelain, of Harkhebi, priest of Amen-Ra. H. $4\frac{3}{8}$ IN. 14020.
- No. 240. **Sepulchral Figure**, in porcelain, of Tetkhonsafankh, fourth priest of Amen-Ra; presented by Mr. Wm. Crosfield. H. $5\frac{1}{4}$ IN. 16-4-61-45.
- No. 241. **Sepulchral Figure**, in blue porcelain, of Muthetep, a singing woman of the temple of Amen-Ra; presented by Mr. Wm. Crosfield. H. $3\frac{5}{8}$ IN. 16-4-61-49.
- No. 242. **Sepulchral Figure**, in blue porcelain, of Penamen, a scribe. H. 4 IN. 14021.
- No. 243. **Sepulchral Figure**, in porcelain, of Paneterhent, chief of workmen. H. $5\frac{1}{2}$ IN. 14029.
- No. 244. **Sepulchral Figure**, in blue porcelain, wearing an apron, a standard-bearer, the name is illegible. H. 5 IN. 14015.
- No. 245. **Sepulchral Figure**, in blue porcelain, wearing an apron, of Petkhons. H. 4 IN. 14016.
- No. 246. **Sepulchral Figure**, in porcelain, wearing an apron, of Ankhtemut. H. $3\frac{1}{2}$ IN. 14017.
- No. 247. **Sepulchral Figure**, in porcelain, of Ankhsahesi. H. $2\frac{1}{2}$ IN. 14044.

No. 248. **Sepulchral Figure**,
in blue porcelain, of Aoui; round
the body the 6th chapter of the
Ritual. H. $4\frac{7}{8}$ IN. 13879.

No. 249. **Sepulchral Figure**,
in porcelain, of Arentafnekht.
H. $3\frac{1}{2}$ IN. 14012.

No. 250. **Sepulchral Figure**,
in porcelain, of Sutesnit. H. 4 IN.
14006.

No. 251. **Sepulchral Figure**,
in blue porcelain, of Paseri. H. 3 IN.
14045.

No. 252. **Sepulchral Figure**,
in blue porcelain, with a blank space
left for the name in the inscription,
a very unusual circumstance; pre-
sented by Mr. Wm. Crosfield.
H. 5 IN. 16-4-61-48.

[There are also in this case several
porcelain, terra-cotta, and sun-dried
clay sepulchral figures, uninscribed.]

SEPOLCHRAL FIGURES IN PORCELAIN, WITH IMPRESSED INSCRIPTIONS.

No. 253. **Sepulchral Figure**,
in porcelain, of Raneferhet, a priest.
H. $5\frac{1}{4}$ IN. 13893.

No. 254. **Sepulchral Figure**,
in porcelain, of Aani, a priest; pre-
sented by Mr. Wm. Crosfield.
H. $5\frac{1}{2}$ IN. 16-4-61-46.

No. 255. **Sepulchral Figure**,
in porcelain, of a priest; round the
body the 6th chapter of the Ritual;
presented by Mr. Wm. Crosfield.
H. $8\frac{1}{2}$ IN. 16-4-61-41.

No. 256. **Sepulchral Figure**,
in porcelain, of Hararaat, superin-
tendent of the store-house; round
the body the 6th chapter of the
Ritual. H. 7 IN. 13876.

No. 257. **Sepulchral Figure**,
in porcelain, of Pakhas, commander
of the troops; on the body the 6th
chapter of the Ritual. H. 8 IN.
13872.

No. 258. **Sepulchral figure**,
in porcelain, of Psammetik.
H. $3\frac{3}{8}$ IN. 14026.

No. 259. **Sepulchral figure**,
in porcelain, of Auaa. H. $3\frac{1}{2}$ IN.
14030.

No. 260. **Sepulchral figure**,
in porcelain, of Harbast. H. $3\frac{1}{4}$ IN.
14025.

No. 261. **Sepulchral figure**,
in porcelain, of Imtech; round the
body the 6th chapter of the Ritual;
presented by Mr. Wm. Crosfield.
H. 7 IN. 16-4-61-50.

No. 262. **Sepulchral figure**,
in porcelain, of Mesuta. H. $5\frac{1}{4}$ IN.
13887.

No. 263. **Sepulchral figure**,
in porcelain, of Pethesi; round the
body the 6th chapter of the Ritual.
H. $6\frac{3}{4}$ IN. 13874.

No. 264. **Sepulchral figure**,
in porcelain, of Rauahab; presented
by Mr. Wm. Crosfield. H. 7 IN.
16-4-61-43.

No. 265. **Sepulchral figure**,
in porcelain, of Ransu; round the
body the 6th chapter of the Ritual;
presented by Mr. Charles Stoess.
H. $6\frac{1}{4}$ IN. 7-1-69-4.

No. 266. **Sepulchral figure**,
in porcelain, of Tarut. H. $5\frac{1}{2}$ IN.
13881.

No. 267. **Sepulchral figure**,
in porcelain, of Ankhharpakrat.
H. $3\frac{1}{4}$ IN. 14033.

CASE C.—FIGURES OF PTAH-SOCHARIS-OSIRIS.

THESE figures, which are generally made of wood, are found in the tombs; they represent the god mummied, wearing a disk with horns and feathers upon his head, and standing upon a pedestal on which is a hawk, and inside which sometimes an embalmed fragment is found. The figures are generally brightly painted, and have inscriptions on them giving dedications to the god Ptah-Socharis-Osiris, and the names of those for whom they were made.

No. 268. **Ptah-Socharis-Osiris**;
in wood, painted; in front is the
speech of a person named Arharu;
and at the back the speech of the
god Ra. H. $16\frac{1}{2}$ IN. 13562.

No. 269. **Ptah-Socharis-Osiris**,
sycamore wood pedestal of a figure
of the god, painted with a dedication
on behalf of Naskashu, prophet of
the god Mentu in Thebes, and also
priest of the goddess Mut. s. $12\frac{1}{4}$
IN. $\times 3\frac{3}{4}$ IN. 13567.

No. 270. **Ptah-Socharis-Osiris**,
in sycamore wood, painted; the
figure takes into two pieces, and has
probably held a papyrus inside;
down the front an invocation to
the god for Nefersebak. H. 2 FT.
11191.

No. 271. **Ptah-Socharis-Osiris**,
in sycamore wood, painted; down
the front a dedication on behalf of
Amenaru. H. 13 IN. 11045.

No. 272. **Ptah-Socharis-Osiris**,
in sycamore wood, painted; on it a
dedication to the god for a lady

named Takhenharnefer; presented
by Mr. Wm. Crosfield. H. 18 IN.
16-4-61-35.

No. 273. **Ptah-Socharis-Osiris**,
in sycamore wood, painted; inscrip-
tion illegible. H. $19\frac{1}{2}$ IN. 11047.

No. 274. **Ptah-Socharis-Osiris**,
in sycamore wood, painted; on the
back an address to the god.
H. 18 IN. 13563.

No. 275. **Ptah-Socharis-Osiris**,
in sycamore wood, painted; on the
breast is a figure of the goddess
Nut, and the speech of Aharpiser
to Ptah-Socharis-Osiris; late period.
H. 17 IN. 11046.

No. 276. **Ptah-Socharis-Osiris**,
in calcareous stone, painted; on the
figure a dedication. H. 17 IN.
13507.

No. 277. **Osiris**, in wood; such
figures were used as cases for holding
papyri, etc.; this figure has a small
roll of papyrus inserted into a hole
in the back. H. $18\frac{3}{4}$ IN. 11183.

CASE B.—SEPULCHRAL CONES.

THESE red terra-cotta conical bricks are found about the tombs of Thebes. Their use is not known, but it has been conjectured that they may have marked the sites of sepulchres, or formed part of some architectural ornamentation. Bricks of similar shape have been found in situ in Babylonia, used as wall decoration. (Birch's *Ancient Pottery*, pp. 18 and 19.)

The ends have moulded inscriptions on them in relief, generally a funereal formula, and giving the names and titles of the deceased. Many of these cones have been broken and repaired; their sizes are from 6 inches to a foot long.

A brick, No. 401, described on page 57, has impressions on it from moulds similar to those used for these cones.

No. 278. **Sepulchral Cone**; pyramidal shape; the inscription, which is from a very fine mould, gives the name of Kamemamen, fourth priest of Amen; also a representation of his son Sakat, a priest attached to the worship of Thothmes III.; presented by Mr. Wm. Crofield. L. nearly 10 IN.
16-4-61-114.

No. 279. **Sepulchral Cone**, bearing the name of Neferhetep, fourth priest of Amen, and his wife Amenhetep. L. $7\frac{3}{4}$ IN. 11268.

No. 280. **Sepulchral Cone**, bearing the name of Nekhtsebak, superintendent of the temple of Amen; imperfect. 11259.

No. 281. **Sepulchral Cone**, bearing the name of Bak, royal scribe of the account of the oxen and superintendent of the oxen of Amen. L. $7\frac{1}{4}$ IN. 11275.

No. 282. **Sepulchral Cone**, bearing the name of Tenruka, priest of the Heaven. L. $9\frac{1}{4}$ IN. 11254.

No. 283. **Sepulchral Cone**, bearing the name of Penamen, with titles and a genealogy. L. $7\frac{5}{8}$ IN. 11269.

No. 284. **Sepulchral Cone**, bearing the name of Merimes, Egyptian Viceroy and Prince of Kush or Ethiopia, in the reign of Amenophis III. of the 18th dynasty. L. $6\frac{1}{8}$ IN. 11270.

No. 285. **Sepulchral Cone**, bearing the name of Khem, an hereditary chief or peer. L. $7\frac{1}{4}$ IN. 11272.

No. 286. **Sepulchral Cone**, bearing the name Teshu, an officer of troops. L. nearly 8 IN. 11277.

No. 287. **Sepulchral Cone**, bearing the name of Samut, an officer of police. L. $7\frac{1}{4}$ IN. 11266.

No. 288. **Sepulchral Cone**, bearing the name of Samut, scribe of the Treasury. L. $10\frac{1}{2}$ IN. 11274.



INSCRIBED END OF SEPULCHRAL CONE, NO. 288.

No. 289. **Sepulchral Cone**, | presented by Mr. Wm. Crosfield.
 bearing the name of Anana, a scribe; | L. $9\frac{1}{4}$ IN. 16-4-61-115.

CASE D.—SEPULCHRAL ALTARS, OR TABLET FOR OFFERINGS.

THESE tables for offerings were placed in the outer chambers of the tombs, and were used by the relatives of the deceased, who made oblations of various kinds upon them to their ancestors.

No. 290. **Sepulchral Altar**; in green basalt, with an oval well, and a cake and basket of fruit carved upon it; on one edge is a demotic inscription which commences with the name and titles of Osiris, but becomes illegible. s. $17\frac{1}{4}$ IN. × $17\frac{3}{4}$ IN. 13517.

No. 291. **Sepulchral Altar**, in calcareous stone, half of it broken away; a jar, a cake of bread, and a mat carved upon it; also a dedication to Osiris for Haha, priest of the god Mentu, and superintendent of the treasury of Amen. s. $13\frac{3}{4}$ IN. × $4\frac{3}{4}$ IN. 11104.

CASE D.—FRAGMENTS OF TOMBS.

No. 292. **Two Jambs**; in calcareous stone, of the door of the tomb of Pai, scribe of the king; the right jamb has on it dedications to Amen-Ra, with the prayer that the deceased may breathe the delicious north wind; and to Horus praying that his name may remain in his house, and that he may follow those blessed; on the left jamb are dedications to Osiris with the prayer to give him the things off his altar; and to Isis praying for a long life and a good funeral after old age. Right jamb H. 3 FT. 1½ IN. Left jamb H. 3 FT. 8½ IN. 13632.

No. 293. **Lintel**; calcareous stone, from the door of the tomb of Penanhor, a scribe, who, with his wife Urtnam, adores Osiris seated in a shrine; he prays the god to grant him peace in his tomb. s. 34¼ IN. × 17¼ IN. 13633.

No. 294. **Lintel**; in stone, from the door of a tomb of a person named Tetankh, a scribe and royal relative; who is represented seated before a table of offerings; time of the 4th dynasty. s. 32½ IN. × 25½ IN. 13850.



LINTEL OF THE DOOR OF A TOMB, NO 294.

No. 295. **Wooden tablet**; part of the furniture of a tomb; the person to whom it belonged was named Basaeumat, son of Tashepkhensu; his pedigree may be found in Lieblein's *Dictionnaire de noms*

Héroglyphiques, No. 1092. On one side of this board is a horizontal inscription in three lines, one at the top and the other two at the bottom, containing part of the 119th chapter of the Ritual of the Dead. Between the horizontal lines is an inscription

in 22 vertical lines, containing part of the 17th chapter of the Ritual. On the other side of the board is a horizontal inscription beneath which is a figure of the goddess Isis, and

an address from the deceased to Isis, with the reply of the goddess. (From a description given by Mr. C. W. Goodwin). s. $19\frac{3}{4}$ IN. $\times$ $28\frac{1}{2}$ IN. 11029.

CIVIL SECTION.

INTRODUCTION.

IN this section are comprised a large number of objects illustrating the manners and customs, and useful and ornamental arts of the Ancient Egyptians. As these objects do not form any consecutive series, it has been thought advisable to disperse the information concerning them amongst the descriptions, instead of compiling it into a general introduction.

CASE H.—FIGURES OF INDIVIDUALS.

[The larger objects are distributed round the gallery, the smaller pieces are in cases H. and E.]

No. 296. **Group**; in calcareous stone, of two seated figures, Ata a royal priest, and a lady named Enmerr, a royal relative, and probably wife or sister of Ata; very early period, previous to the 12th dynasty. H. $19\frac{1}{2}$ IN. 13870.

No. 297. **Figure**; in black granite, seated, of Amenemha, a superintendent of the palace; time of the 12th dynasty. H. 23 IN. 13504.

No. 298. **Statue**, in black granite, seated; holding a doubled sash in his right hand; in the inscription on the throne he is styled "an officer of rank, a hereditary chief, and relation of the king;" time of the 12th dynasty. H. 3 FT. $4\frac{1}{2}$ IN. 13934.

No. 299. **Figures**; in wood, of two men walking, and wearing skull

caps and tunics. These figures represent two priests, members of one family, or possibly the same priest. On both are sepulchral dedications to Osiris, on one for Amenhetep, and on the other for Nebras, the dedication in both cases being made by the father Nefer, and the mother Nes. Very fine work, time of the 18th dynasty. H. $10\frac{3}{4}$ IN. 13505-6.

No. 300. **Fragment of granite**; bearing the name of queen Hatasu of the 18th dynasty, and said to be a portion of one of the two great obelisks at Karnac, erected by that queen in honour of her father. H. $18\frac{1}{2}$ IN. 13513.

No. 301. **Statue**, in sandstone, kneeling, of a person of rank named Amenneb, surnamed Neb, who wears a long tunic in the style of the 18th dynasty; he holds a tablet in front

of him with a mystical dedication to Amen-Ra upon it; time of the 18th dynasty. H. $21\frac{3}{4}$ IN. 13503.

No. 302. **Cast**; the upper part of a colossal statue of Amenophis III. of the 18th dynasty. (The original is in the British Museum.) 13811.

No. 303. **Pedestal of a Statue**; in calcareous stone, bearing the names and titles of King Amenmes of the 19th dynasty. Amenmes either succeeded Menephtah, the supposed Pharaoh of the Exodus, or else his son, Seti II.; his exact position is uncertain. (*Vide* Dr. Birch's *History of Egypt*, pp. 135-6.) The inscriptions are cut round the sides of the pedestal, and one of the cartouches has apparently been erased; a kind of blue colouring has been put over the whole. s. 3 FT. 5 IN. $\times$ 2 FT. $2\frac{1}{2}$ IN. 13510.

No. 304. **Fragment**; in calcareous stone, on which is carved in relief a figure of the god Amen-Ra, or of a king as Amen-Ra, holding in his left hand palm branches, from which are suspended the emblems of the panegyries of 30 years, which are received by the hands of King Amenmes of the 19th dynasty. These panegyries were festivals, held at fixed times, (some have thought once in every 30 years) in the great halls of the temples. Their importance is gathered from their frequent mention in the sculptures. (*Vide* Wilkinson, vol. II., 2nd series, p. 287.) s. 7 IN. $\times$ 7 IN. 13827.

No. 305. **Group**, in calcareous stone, of two seated figures, Amenuah, a person of rank, and his wife Baktanaru; on the back of the throne are dedications to Osiris and

Isis, and on the sides a seated figure of a person named Amenemapt, who receives offerings from Baktanaru and a female named Apupai; time of the 19th dynasty. H. 2 FT. $\frac{3}{4}$ IN. 13904.

No. 306. **Statue**; in sandstone, coloured, of a man kneeling and holding a tablet before him, on which is a figure of the goddess Athor, standing, and facing Queen Nefertari of the 19th dynasty, or possibly of a queen of the same name of the 18th dynasty, afterwards deified; below are two priests worshipping, one named Amenhetep, guardian of the temple of Amen, and the other his son named Aufbak . . . who held the same office; time of the 19th dynasty. H. $15\frac{1}{2}$ IN. 13502.

No. 307. **Statue**; in calcareous stone, of Amenemheb, (royal scribe of tables to the king,) who is seated on the ground, holding in his folded hands ears of corn; between them is a cartouche with the prænomen of King Menephtah of the 19th dynasty, the supposed Pharaoh of the Exodus; on the sides of the statue are dedications to Osiris. H. 1 FT. 6 IN. 13511.

No. 308. **Statue**; in calcareous stone, of Apia, an attendant, who is seated on the ground, with crossed hands, one of which holds an ear of corn or a nosegay; time of the 19th dynasty. H. $15\frac{1}{2}$ IN. 13518.

No. 309. **Cast**; of a statue in black granite or basalt, of Kannekht, the chief priests of Khem, Lord of Coptos, in the temple of Amen-Ra; he was chancellor and king's lieutenant. (The original is in the British Museum.) H. 2 FT. $11\frac{1}{4}$ IN. 14278.

No. 310. **Figure**; in calcareous stone, of Rai, governor of the town.
H. 14 IN. 13629.

No. 311. **Statue**; lower part of a black granite kneeling statue of Bura, a bearer of the flabellum, who holds before him a tablet on which is a dedication to Ptah-Socharis-Osiris. Round the pedestal is another dedication, praying that the gods Osiris and Ptah will grant him a good burial in the west of Memphis.
H. 9 IN. 13980.

No. 312. **Figure**; in calcareous stone, of a man bearing a feather standard in his left hand; an inscription in front describes him as chief auditor of the queen, and a person of high rank. Very fine work, time of 25th dynasty. H. 11½ IN. 13630.

No. 313. **Figure**; the upper part of a green basalt figure of an officer of state, inscribed with the prænomen of Psammetichus I., of the 26th dynasty, H. 5½ IN. 13651.

No. 314. **Statue**; in green basalt, seated on the ground, of Nastahut, son of Petamen, superintendent of scribes; on the figure is a dedication by his family, and on the right shoulder the prænomen of Psammetichus I., time of the 26th dynasty.
H. 1 FT. 4½ IN. 13903.

No. 315. **Statue**; the lower part of a green basalt kneeling statue of Rauahabemkhu surnamed Anipu, holding before him a shrine, probably of Osiris or Ptah; time of Psammetichus I., of the 26th dynasty. H. 17½ IN. 13901.

No. 316. **Statue**; lower part of a kneeling statue in black granite,

of Alexander the Great, or his son, Alexander Ægus. The figure is draped in a tunic. An inscription on the plinth behind, gives the name and titles of the king, and styles him as "Beloved of the god Mendes."
H. 1 FT. 11¼ IN. 13933.

No. 317. **Figure**; in steatite; very much mutilated; standing, holding in the left hand the emblem of life; wearing a draped garment, a collar round the neck, and an armlet on the right arm; has been gilded. Fine work of the Roman period.
H. 8¾ IN. 11728.

No. 318. **Figure**; in wood, of an Egyptian, carrying a vase; very fine work. 13519.

No. 319. **Figure**; in bronze, of a king, kneeling. H. 5 IN. 11795.

No. 320. **Figure**; in bronze, of a priest; walking; carrying a cynocephalus ape, and an undetermined object. H. 3¼ IN. 11766.

No. 321. **Cast of the Rosetta Stone**; the original is in black basalt; the most celebrated of all the Egyptian antiquities in European museums, from the fact that it has inscribed upon it a decree, drawn up during the reign of Ptolemy Epiphanes (B.C. 196), which is in three different characters, the Hieroglyphic, Demotic, and Greek; and that, from the comparison of the Greek words with the hieroglyphic groups, the clue to the right reading of the latter character was, to a great extent, obtained. "The decree," says Dr. Birch, "is in honour of Ptolemy Epiphanes, and the facts cited or alluded to, are the birth of the king, on the 8th of October,

B.C. 209, the troubles in Higher Egypt, and the decease of Philopater; the attack of Antiochus by sea and land, the siege of Lycopolis, the inundation of the Nile, 12th of August, B.C. 198; chastisement of the revolters, and coronation of the

king at Memphis, 26th of March, B.C. 196; and issue of the decree on the following day." The stone was found at Rosetta by a French officer in 1799, and during the war became English property, and is now in the British Museum. 14277.

CASE E.—ARTICLES OF TOILET AND PERSONAL ORNAMENTS

IN this case are specimens of the sandals, mirrors, toilet-vases, head-rests and personal ornaments used by the Ancient Egyptians. The sandals were made of plaited palm-leaves; the mirrors of bronze, which polished bright, like the Japanese mirrors now imported into Europe; the toilet-vases were made of stone, wood, ivory, etc., and held the kohl or stibium, a preparation of antimony, with which the Egyptians coloured their eyelids—a practice still kept up in the East, and mentioned by the prophets Jeremiah (iv. 30) and Ezekiel (xxiii. 40), also in the book of Kings (II. Kings ix. 30), where Queen Jezebel is said to have "painted her face," which is rendered in the margin, "put her eyes in painting." Among the personal ornaments are bracelets, ear-rings, finger-rings, necklaces, pendants, and amulets.

No. 322. **Sandals**; a number of plaited palm-leaf sandals.

11899, &c.



PALM-LEAF SANDALS, NO. 322.

No. 323. **Sandals**, in leather.

11192.

No. 324. **Comb**; cut out of a solid piece of wood. L. $2\frac{1}{4}$ IN.

11904.

No. 325. **Mirror**; in bronze; also an ivory handle said to belong to it. D. $8\frac{1}{8}$ IN.

11646.

No. 326. **Mirror**; in bronze; with head of Bes on the handle. D. $5\frac{1}{2}$ IN.

11647.

No. 327. **Toilet-vase**; in wood; divided inside into five cylindrical

compartments, used to contain the stibium for painting the eyes; attached to it is the wooden rod with a bulbous end, used for applying the colour. Down one side is a column of hieroglyphic inscription, which reads—"Nefer, priest of Amen of the fifth class, a devout person." H. 3 IN. 11187.

No. 328. **Toilet-Vase**; in ivory, formed of two cylinders joined together, possibly teeth of the hippopotamus. H. $6\frac{1}{4}$ IN. 11679.

No. 329. **Toilet-Vase**, in serpentine. H. $2\frac{3}{4}$ IN. 13796.

No. 330. **Head-rest or Pillow**;

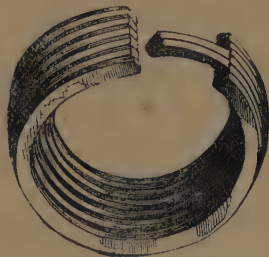
in wood. In the case are several more examples; on one is carved a head of the god Bes. H. about 7 IN. 11024, etc.

No. 331. **Bracelets**; pair of silver or mixed metal bracelets. 11556.

No. 332. **Bracelet**; cut from a large shell. D. $2\frac{3}{8}$ IN. 11041.

No. 333. **Bracelets**; a pair in tortoise shell, recently obtained.

No. 334. **Ear-rings**; in gold, with fluted work round them. D. $1\frac{1}{4}$ IN. 11440.



GOLD EAR-RINGS NO. 334.

No. 335. **Ear-rings**; in jasper, carnelian, porcelain, and shell. 11940-1.

No. 336. **Ears-tuds**; in alabaster, in shape of mushrooms. 11939.

No. 337. **Finger-ring**; in gold, a revolving signet, bearing on it the name and titles of King Amenophis II. of the 18th dynasty. The titles may be read—"The good god, son of Amen, powerful lord, warrior, contending against one hundred thousands, son of the sun, Amen-

ophis, golden god, ruler of An." Formerly in Mr. Salt's collection. 11437.

No. 338. **Finger-ring**; in silver, bearing the titles of a king, who is styled—"Beloved of Ma, resident in the Hall of the (Two Truths)." 11990.

No. 339. **Finger-ring**, in silver, bearing the name of the god Mendes. 11998.

No. 340. **Finger-ring**; in silver,

inscribed with the words, "Together with his sun." 11997.

No. 341. **Finger-ring**; a rectangular piece of lapis-lazuli, with the symbolic eye carved on it, set in gold. 11988.

No. 342. **Finger-rings**; in jasper and carnelian. 14167-8.

No. 343. **Finger-ring**, in porcelain; the plate shaped as a car-

touche, and bearing the titles of a king—"Beloved of Tum, Lord of Heliopolis." Length of plate $2\frac{3}{4}$ IN. 11991.

No. 344. **Finger-ring**; in porcelain; the plate shaped as a cartouche, bearing the name of a king, who is called "Amen," and styled "Lord of the heaven, King of the gods, and Ruler of Western Thebes." Length of plate $1\frac{3}{4}$ IN. 11992.

SCARABÆI, ETC., PROBABLY SET IN FINGER-RINGS.

No. 345. **Scarabæus**; in porcelain, bearing the name Ranebta, or King Mentuhotep I., of the 11th dynasty. L. $\frac{1}{4}$ IN. 14173.

No. 346. **Scarabæus**; in porcelain, bearing the name Amenemha; time of the 12th dynasty. L. $\frac{7}{8}$ IN. 14294.

No. 347. **Scarabæus**; in glazed steatite, bearing the titles of Osortesen I. of the 12th dynasty. L. $\frac{5}{8}$ IN. 14308.

No. 348. **Bezel of a Ring**; in porcelain, bearing on one side a fish, and on the other the prænomen of Thothmes I. of the 18th dynasty. L. $\frac{5}{8}$ IN. 14290.

No. 349. **Bezel of a Ring**; in porcelain, bearing on one side a fish, and on the other the name of Thothmes III. of the 18th dynasty. L. $\frac{1}{2}$ IN. 11986.

No. 350. **Scarabæus**; in por-

celain, bearing the name of Thothmes IV. of the 18th dynasty. L. $\frac{1}{4}$ IN. 14305.

No. 351. **Bezel of a Ring**; bearing the name of Rameses III. of the 20th dynasty. L. nearly 1 IN. 11061.

No. 352. **Scarabæus**; in stone, bearing the motto—"May you be established without fear." L. $\frac{1}{2}$ IN. 14310.

No. 353. **Scarabæus**; in glazed steatite, bearing the words—"King of Upper and Lower Egypt." L. $\frac{1}{2}$ IN. 14309.

No. 354. **Scarabæus**; in porcelain, bearing the name Rakheper. L. $\frac{3}{8}$ IN. 14299.

No. 355. **Scarabæus**; in porcelain, bearing the name Amen-Ra. L. $\frac{1}{2}$ IN. 14300.

No. 356. **Scarabæus**; in porcelain, bearing on it the emblems of life, power, stability, etc. L. $\frac{5}{8}$ IN. 14292.

AMULETS, BEADS, ETC.

No. 357. **Amulet**; portion of a very beautiful amazon stone amulet, inscribed on both sides, with a religious formula for Tames, priest of Ptah, and superintendent of workmen, son of Thothes; time of the 18th dynasty. L. 2 IN. 14004.

No. 358. **Bead**; in basalt, with a small streak of quartz running through it, bearing the name of Queen Hatasu or Hasheps, daughter of Thothes I., of the 18th dynasty. Queen Hasheps reigned after the death of Thothes conjointly with her brother Thothes II., and alone after his death. The inscription reads "Beloved of the good god, Ramaka (the queen's name), resident in Western Thebes, dwelling in the houses of. . ." There is another

bead bearing the name of this queen, engraved in Wilkinson's *Ancient Egyptians*, Vol. III., 1st Series, p. 90, which has been thought to be made of glass, but recent authorities have inclined towards believing the material to be obsidian. D. $\frac{3}{4}$ IN.

11568.

No. 359. **Necklace**; composed of gold and carnelian beads and pendants. 11516.

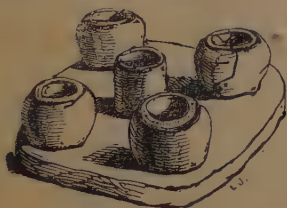
No. 360. **Beads**; small gold beads from necklaces. 11982-3.

No. 361. **Pendant**, in gold, representing a winged disk, an interesting and early specimen of cloisonné enamel. W. $1\frac{7}{8}$ IN. 11441.

CASE G.—PAINTING AND WRITING MATERIALS, AND INSCRIPTION ON STONE, TERRA-COTTA, &C.

In this case are the paint-pots and palettes used in painting, with specimens of painted wall decoration; also the palettes or writing-cases used by the scribes, and fragments of stone and terra-cotta, with Hieratic, Demotic, and Greek inscriptions on them.

No. 362. **Paint-pot**; in alabaster; a stand with four small vases for paint. S. $3\frac{1}{2}$ IN. square. 13813.



PAINT-POT, NO. 362.

No. 363. **Paint-pots**; in porcelain, stands with four small vases on each. S. $2\frac{1}{4}$ IN. square.

13814-13817.

No. 364. **Slab and Muller**; in stone, for grinding colours; the slab was found at Edfou. Slab $4\frac{1}{2}$ IN. $\times$ $2\frac{7}{8}$ IN., muller, L. 3 IN.

No. 365. **Frescoes**; four pieces of plaster, from the walls of Egyptian

buildings, painted with various devices. 14055-8.

No. 366. **Palettes**, in basalt, for scribes. L. 14 IN. 13810-11.

No. 367. **Palettes**, in wood, for scribes. L. 10-13 IN. 13536-7.

No. 368. **Calcareous Stone Fragments**; with Hieratic inscriptions; chiefly lists of things, such as bushels of corn, and vases of oil. 13624-7. 13840.

No. 369. **Fragments of Terra-Cotta**; portions of vases, covered with Greek inscriptions. Dr. Birch published a description of one of these fragments in the *Athenæum* newspaper for July 21, 1877, and gave an interesting notice of its contents. He describes it as "one of four *ostraka*, with Greek inscriptions, addressed by a person named Theopompus to his son of the same name. The question, of course, is who Theopompus was, there being several persons and historians of that name known. The one most probable would be the Theopompus the friend of Julius Cæsar, as he comes nearest to the probable period of the composition, which is dated in the Macedonian month Apellaios; and as these months disappear after the Ptolemies, and are replaced by the Egyptian, the probability is that the latter was written under the reign of some of the Ptolemies, perhaps the last, and while the Macedonian year was still in use. This coincides with the hypothesis that the letter may have been written under Julius Cæsar, or in the time of Cleopatra, and was a communication addressed from Thebes to his son, perhaps resident at Alexandria, in answer to some historical inquiry. The hand-

writing does not throw much light if it was contemporaneous; it is larger and more uncial than the tax-gatherers' receipts at the time of Caligula, and, at first sight, might be considered to be much later, and copied from an earlier writing.

Is the tile genuine? That is, at present, a difficult question to solve; the Greek is very bad, and exhibits the grossest ignorance, and many words not found in any Lexicon. There are so many tiles of this Theopompus, that the whole of them require critical examination before they can be accepted; and with this caution, that I cannot pledge myself absolutely to its authenticity, I commend the fragment to the attention of scholars to decide if it is a fragment of a real or a spurious Theopompus."

11529, 11753, 14180, 14187.

Terra-Cotta Fragments of the Roman period; found at Roman Stations on the frontier of Egypt; and inscribed generally with the receipts of tax-gatherers for the poll and other taxes.

No. 370. **Fragment of Terra-Cotta**; inscribed with the receipt of Rufus, a tax-gatherer, to Padinoubis; dated in the 7th year of the Emperor Trajan, A.D. 104. L. $3\frac{3}{4}$ IN. 14192.

No. 371. **Fragment of Terra-Cotta**; inscribed with the receipt of Flavius Eutuches, publican of the Holy Gate of Syene, to a person whose name is wanting; date probably about the 8th year of the Emperor Hadrian, A.D. 124. L. $3\frac{5}{8}$ IN. 14181.

No. 372. **Tablets** ; four wooden tablets with Demotic inscriptions on either side of them, transcribed upon a white prepared surface ; recording observations on the planets, during the reigns of the Emperors Trajan and Hadrian, from about A.D. 97 to A.D. 116. They were brought to England by the Rev. H. Stobart. An account of these tablets was published by Dr. Brugsch at Berlin

in 1856, in a work entitled "*Nouvelles Recherches sur la division de l'année des Ancien Egyptiens suivies d'un memoire sur des observations planetaires.*" There is also a paper on their astronomical characteristics in the Journal of the Royal Astronomical Society, vol. xxv., p. 99. Size of each tablet, $4\frac{1}{2}$ IN. $\times$ $2\frac{7}{8}$ IN.
11467.

CASES E AND F.—VASES IN VARIOUS MATERIALS.

IN these cases are specimens of Egyptian Vases, etc., in basalt, serpentine, alabaster, stalagmite, etc. ; also in porcelain, earthenware, and bronze. Some of these were used in the temples in religious ceremonies, others were for domestic purposes. What is called Egyptian porcelain, is described by Dr. Birch in his "*Ancient Pottery*," as being of a white or grey colour, and of a sandy, friable texture, the particles of which it is composed being hard, but having little or no cohesion. This paste, or body, which was the core of the glaze, could have very little plasticity, presenting a gritty, sandy mass, difficult to form into vases, and concave pieces turned on the wheel ; it was, however, more easily stamped in moulds. The glaze was composed of silica (probably a finely ground or triturated sand) and soda, to which were added certain metallic oxides to produce the colour required. The best specimens of this moulded glazed porcelain, both for fineness of execution and colour, will be found amongst the figures of Deities in Case A, and the sepulchral figures in Case B. Many others are scattered through the collection.

Examples of Egyptian earthenware will also be found in these cases. The most simple material, such as the bricks are made of, is sun-dried, and appears to be a mixture of Nile-mud and straw. A few of the Sepulchral Figures in Case B are made of this material also ; and Dr. Birch suggests that they were used by the poorer classes. The

next material is a common rough earthenware with a painted surface; and then a true terra-cotta. The bronze vases are mostly votive *situlæ* or small buckets, used in the temples, and have on them figures and dedications.

No. 373. **Vase**; in black basalt, in shape of the Greek *Kalathos*.
H. 6 IN. 13798.

No. 374. **Patera**; in green basalt. D. $5\frac{1}{4}$ IN. 11905.

No. 375. **Dish**; in basalt, leaf-shaped; said to have been found at Edfou; on it is a dedication to Osiris for a person named Ankhaf, son of Sebakhoteb, his mother's name was Senankh, a royal concubine. Time of the 13th dynasty. L. $7\frac{3}{8}$ IN. 14001.

No. 376. **Vase**; in serpentine; egg-shaped with wide lip. H. $5\frac{5}{8}$ IN. 13789.

No. 377. **Bowl**; in serpentine, polished. D. $6\frac{1}{2}$ IN. 14314.

No. 378. **Vase and Cover**; in unpolished serpentine. H. 3 IN. 14315.

No. 379. **Jug**; with handle, in serpentine. H. $8\frac{1}{8}$ IN. 13791.

No. 380. **Vase**; in alabaster, in shape of the Greek *Kalathos*; inscribed with the standard name of Cheops, king of the 4th dynasty, and builder of the great pyramid. This important piece is figured in Lepsius, "Denkmaler," vol. 3, Abth: II., Bl. 2, D. Time of the 4th dynasty. H. 9 IN. 13682.



ALABASTER VASE, NO. 380.

No. 381. **Vase**; in alabaster, in shape of the Greek *Kalathos*. H. $6\frac{1}{8}$ IN. 13783.

No. 382. **Vase**; in alabaster. H. $3\frac{1}{8}$ IN. 13748.

No. 383. **Vase**; in alabaster. H. $5\frac{1}{2}$ IN. 13681.

No. 384. **Vase**; in alabaster, with pointed foot. H. $6\frac{1}{2}$ IN. 13749.

No. 385. **Mortar**; in alabaster, probably for mixing paint or cosmetics. Also a small stalagmite pestle. H. $2\frac{7}{8}$ IN. 13723., 13755.

No. 386. **Vase**; in stalagmite, in shape of the Greek *Alabastros*; inside are the remains of some bituminous composition. H. $9\frac{3}{8}$ IN. 13757.

No. 387. **Vase**; in stalagmite, in shape of the Greek Alabastros.
H. $9\frac{3}{4}$ IN. 14313.

No. 388. **Vase**; in stalagmite, in shape of the Greek Alabastros.
H. $4\frac{1}{4}$ IN. 13766.

No. 389. **Vase**; toilet or stibium vase, made of sulphate of baryta.
H. $3\frac{1}{2}$ IN. 13690.

No. 390. **Bowl**; in marble.
D. $8\frac{1}{2}$ IN. 13805.

No. 391. **Bowl**; in calcareous stone. D. 8 IN. 13741.

No. 392. **Vase**; very small vase in pale green porcelain, inscribed in pale yellow with the name of a woman called Atep. H. $\frac{3}{4}$ IN. 11073.

No. 393. **Fragment**; in porcelain, part of the counterpoise of a collar, inscribed with the name of Necho II., king of the 26th dynasty.
H. $2\frac{1}{2}$ IN. 11935.

No. 394. **Cups**; two small porcelain cups, probably for toilet purposes. D. $1\frac{7}{8}$ IN. 11110-1.

No. 395. **Tiles**; three blue porcelain cubes (possibly tiles for inlaying?), inscribed with portions of the names and titles of a cook.
H. $1\frac{1}{4}$ IN. 14205

No. 396. **Tile**; in blue porcelain, for inlaying in architectural ornamentation, with representation of a spider's web upon it. D. $3\frac{1}{2}$ IN. 14182

No. 397. **Tiles**; in porcelain, for inlaying in architectural or-

namentation, found at Tel el Yahoudeh, and presented by the Rev. Greville J. Chester. 16-7-74-8.

No. 398. **Fragment**; in porcelain, from some inlaid work, the ornamented surface representing human hair. S. $5\frac{1}{2}$ IN. 14002.

No. 399. **Colouring matter**; lumps of colouring matter used in the manufacture of Egyptian porcelain. 11915-6

No. 400. **Brick**; of sun-dried clay, impressed with the name of Hesiemkheb, high priest of Amen-Ra, and chief of the city of Tanis; afterwards a monarch of the 23rd dynasty. S. $15\frac{1}{2}$ IN. $\times 7\frac{1}{2}$ IN. 13662.

No. 401. **Brick**; in red terracotta, stamped four times with impressions similar to those found on the sepulchral cones, p. 43, and bearing the names and titles of Amenophis, a person attached to the worship of Amen-Ra. S. $5\frac{1}{2}$ IN. $\times 6$ IN. 13663.

No. 402. **Vase**; in red terracotta, with a grotesque head of the god Bes upon it. Presented by Mr. Wm. Crosfield. H. $9\frac{1}{2}$ IN. 16-4-61-119.

No. 403. **Bottle**; in red terracotta, possibly of the Roman period.
H. $4\frac{1}{4}$ IN. 11215.

No. 404. **Vase**; in red terracotta, contains a quantity of wheat.
H. $9\frac{1}{8}$ IN. 11208.

No. 405. **Bowls**; in red terracotta, probably of the Roman period. 11145-6.

No 406. **Neck of an Amphora**; in earthenware; covered with an unbaked clay stopper, painted with an inscription in yellow upon a blue ground, repeated four times, and reading, "The wine of the temple of Amen." H. $6\frac{3}{8}$ IN. 11209.

No. 407. **Bottle**; in earthenware, covered with a wickerwork of plaited reeds. H. 12 IN. 11031.

No. 408. **Vase**; in earthenware, painted and inscribed with the name Hui. H. $7\frac{3}{8}$ IN. 11206.

No. 409. **Vase**; in earthenware, in shape of the Greek Kalathos; painted, and inscribed with a dedication to Osiris. H. 5 IN. 13672.

No. 410. **Vase**; in earthenware, painted in imitation of serpentine. H. 12 IN. 13670.

No. 411. **Vase**; in earthenware, painted in imitation of lapis-lazuli. H. 8 IN. 11207.

No. 412. **Vases**; in earthenware, painted. H. $9\frac{1}{4}$ IN. 11204-5

No. 413. **Vase**; in earthenware, in shape of the Greek Kalathos; painted. H. $8\frac{3}{4}$ IN. 13671.

No. 414. **Vase**; in earthenware, in shape of the Greek Alabastros; painted in imitation of pale green porcelain. H. $3\frac{1}{2}$ IN. 13802.

No. 415. **Vase**; in earthenware, painted in imitation of pale green porcelain; in shape of the Greek Aryballos. H. $4\frac{3}{8}$ IN. 13763.

No. 416. **Vase**; in earthenware,

in shape of the Greek Askos; painted. H. 11 IN. 11141.



VASE, NO. 416.

No. 417. **Vase**; in earthenware, in shape of the Greek Aryballos, painted red. H. $5\frac{3}{8}$ IN. 13792.

No. 418. **Vase**; in earthenware, painted red and polished. H. $4\frac{1}{2}$ IN. 11229.

No. 419. **Bottle**; in earthenware, in shape of the Greek Aryballos, painted black; on either side a figure of the god Bes. H. 5 IN. 13949.

No. 420. **Vase**; in earthenware, painted black. H. $5\frac{5}{8}$ IN. 11144.

No. 421. **Vase**; in earthenware, painted with red linear ornamentation; in Greek shape, and probably of the Greek or Roman period. H. $3\frac{1}{4}$ IN. 14316.

No. 422. **Vase**; in terra-cotta, painted with brown ornamentation, the handle of the lid in shape of a human head. Probably Phœnician. H. $6\frac{1}{2}$ IN. 13784.

No. 423. **Terra-cotta figure**; probably Phœnician, a grotesque representation of a man holding a

monkey or cat (?) in his left arm.
H. $10\frac{1}{8}$ IN. 13660.



TERRA-COTTA FIGURE, NO. 423.

No. 424. **Handle of a Censer** ;
in bronze, in shape of a hawk's
head. L. $3\frac{1}{2}$ IN. 11730.

No. 425. **Vase** ; in bronze ; ■
situla or bucket, used in the temples
for holding water ; inscribed with
columns of hieroglyphics and repre-
sentations of a priest of Amen-Ra
named Petamenebkatta, draped in a
panther skin, holding a censer in the
left hand and a vase of libations in
the right ; also of another priest
seated. H. 6 IN. 11689.

No. 426. **Vase** ; in bronze, a
situla or bucket, used in the temple
for holding water ; inscribed with
a dedication by a woman named
Tasherikhem, whose portrait is on

the situla, and a long genealogy of
the dedicator. Tasherikhem was the
daughter of a prophet of Amen.
This vase evidently belonged to the
same family as No. 425. H. 7 IN.
11688.

No. 427. **Vase** ; in bronze ; a
situla or bucket, used in the temples
for holding water ; round it are a
dedication for Hestenta a priest, son
of Apnipahab, and a representation
of the boat of the sun, and of another
boat drawn by jackals ; in the lower
part is the deceased priest worship-
ping Khem, Mut, Isis, and Nephthys,
&c. H. $4\frac{1}{2}$ IN. 11691.

No. 428. **Vase** ; in bronze ; a
situla or bucket, used in the temples
for holding water ; around it are
figures of deities. H. $4\frac{1}{2}$ IN.
11690.

No. 429. **Oil jar** ; in bronze,
with a spout ; inscribed with the
name Petesis. H. $3\frac{1}{2}$ IN. 11697.



BRONZE OIL JAR, NO. 429.

CASE E.—FRUIT AND BREAD.

In this case are specimens of the fruits eaten by the Ancient

Egyptians, and of their bread and cakes which were almost always made of barley. These specimens are nearly all stated to have been found in tombs at Thebes.

No. 430. **Grapes**; a small terracotta cup filled with dried grapes, *Vitis vinifera*. 11121.

No. 431. **Pomegranates**; four specimens of this fruit, the *Punica granatum*. 11113.

No. 432. **Dates**; specimens of dates, *Phoenix dactylifera*. 11908.

No. 433. **Dates**; from the doum palm, *Cucifera Thebaica*. 11123.

No. 434. **Figs**; from the sy-

camore, *Ficus Carica*. 11907.

No. 435. **Barley**; specimens of of barley in a small box. 11124.

No. 436. **Wheat**; specimens of wheat in a small box. 11127.

No. 437. **Bread**; a number of fragments of ancient Egyptian baked bread. 11115.

No. 438. **Cake**; of barley bread, shaped like a modern large biscuit. Presented by Mr. A. W. Franks, F.S.A.

CASES E AND F.—WEAPONS, TOOLS, &c.

No. 439. **Flint Knife**; this implement is figured in the Journal of the Anthropological Institute, vol. 1, p. 96. L. 3 IN. 11013.

No. 440. **Stone Implement**; fragment of an obsidian implement. L. $1\frac{1}{2}$ IN. 11564.

No. 441. **Stone Implement**; in obsidian, only partly formed. L. $1\frac{1}{8}$ IN. 11565.

No. 442. **Stone Implement**; in stalagmite. L. $4\frac{7}{8}$ IN. 13807.

No. 443. **Bow**; in wood, and several arrow shafts. Length of Bow 4 FT. $8\frac{1}{4}$ IN. 13528, 13806.

No. 444. **Arrow-heads**; in bronze; probably not earlier than the Greek period. 13545-7.



BOW, ARROW-SHAFT AND BRONZE ARROW-HEADS, NOS. 443-4.

No. 445. **Handle of ■ Sword;**
in ivory. L. $4\frac{1}{2}$ IN. 13619.

No. 446. **Harpoon-head;** in
bronze, for spearing crocodiles.
L. $5\frac{3}{4}$ IN. 11057.

No. 447. **Mallet;** in acacia

wood. H. $10\frac{3}{4}$ IN.

11774

No. 448. **Chisels;** in bronze;
said to have been found with the
mallet, No. 447, also two bronze
nails. L. 4--5 IN.

11773 and 11770.



MALLET, CHISELS, AND NAIL, NOS. 447-8.

No. 449. **Celt;** in bronze.
S. $3\frac{1}{4}$ IN. $\times$ $3\frac{1}{4}$ IN.

No. 450. **Cubit;** in wood, in-
scribed with a dedication to Amen-
Ra, Ptah, and Thoth, for a judge

named Nakhii, of Heracleopolis.

L. $20\frac{5}{8}$ IN.

13825.

No. 451. **Rollers;** in wood,
very probably used for moving heavy
objects. S. 21 IN. $\times$ 10 IN.

11042.

CASES E AND F.—VARIOUS USEFUL IMPLEMENTS.

No. 452. **Top of ■ Table;** in
alabaster; oval shape. L. $14\frac{1}{2}$ IN.
13803.

No. 453. **Legs of Stools;** two
portions of the legs of a stool, in
wood, inlaid with ivory, and shaped
like heads of ducks. There is a
camp-stool in the British Museum

nearly complete, with legs similar to
these, and a leather seat.

L. 7 to 8 IN.

11841.

No. 454. **Knife;** in bronze.
L. 4 IN.

11771.

No. 455. **Spoon;** in ivory. L.
 $7\frac{1}{2}$ IN. 11059.

No. 456. **Spoon**; in ivory, of the Roman period. L. $5\frac{1}{2}$ IN.

11058.

No. 457. **Spoon**; in wood, carved in shape of a leaf held by the mouth and fore paws of a leopard. L. $8\frac{7}{8}$ IN.

13516.

No. 458. **Spoons**; or ladles, in bronze, with long handles, the ends terminating with the heads of animals. L. 18 to 19 IN.

13539, 13542.

No. 459. **Keys**; in iron; of the Roman period. L. 4 to 5 IN.

13543-4.

No. 460. **Boxes**; in dark stone, in shape of fish. L. 3 IN.

11872-3.

No. 461. **Box**; in ivory, oval

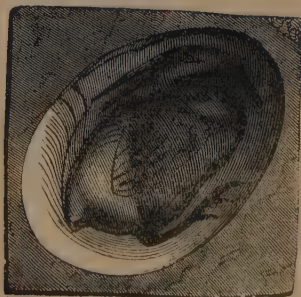
shape. L. nearly 5 IN. 11002.

No. 462. **Baskets**; in palm-fibre, plaited; large deep circular baskets. H. 14 IN. 11036-7.

No. 463. **Basket**; and lid, in palm-fibre, plaited; circular and shallow in shape, very neatly made, coated outside with bitumen. D. $11\frac{1}{2}$ IN. 11038.

No. 464. **Basket**; in palm-fibre of two colours, plaited. L. 7 IN. 11039.

No. 465. **Moulds**; in calcareous stone, for impressing the wax figures of the plover or heron, (possibly the young of the *Nycticorax Griseus*), sometimes found deposited with the mummies. 13555-7.



MOULDS, NO. 465.

- No. 466. **Model of a Nile boat**; in wood, with 16 rowers and their oars. Found in a tomb at Thebes. L. 2 FT. 10 IN. 11430.



MODEL OF A NILE-BOAT, NO. 466.

- No. 467. **Sail**; fragments of a sail from the model of a Nile boat, composed of strips of wood sewn together. 14177.
- No. 468. **Stick**; portion of a walking stick, inscribed with the name of Apui, officer of the god Amen-Ra, charged with the care of the books and registers at Thebes. L. $18\frac{3}{8}$ IN. 13821.
- No. 469. **Pipes**; in bronze, probably used for conducting water. 13553-4.

CASE E.—MUSICAL INSTRUMENTS, TOYS, &c.

- No. 470. **Sistrum**; a musical instrument, in bronze. H. $4\frac{1}{4}$ IN. (Recently obtained.)
- No. 471. **Model of a Sistrum**; in porcelain; portion of the handle, inscribed with the prenomen of Amasis II. H. $2\frac{1}{4}$ IN. 13560.
- No. 472. **Sistrum**; in bronze, the handle shaped as a Corinthian column, and surmounted by a head of the god Horus. Greek or Roman period. H. 7 IN. 11930.
- No. 473. **Model of a Sistrum**; in porcelain, the handle in shape of the head of the goddess Athor. H. $4\frac{1}{4}$ IN. (Recently obtained.)
- No. 474. **Piece of Ivory**; shaped like a boomerang, and inscribed with figures of the god Bes, and his wife Taur, also several animals—the cat, leopard, giraffe, mud-turtle, &c. This object was probably used by dancers to rattle with another similar piece, as castanets; said to have been found at Thebes. L. 12 IN. 11001.
- No. 475. **Tessera**; in ivory, with a head carved upon it, and a hole through it; probably an admis-

sion ticket to a place of entertainment. Roman period. D. $1\frac{3}{8}$ IN.

11011.

No. 476. **Calf**; carved in wood; probably a child's toy. H. $5\frac{1}{4}$ IN.

11526.

No. 477. **Draughtsman**; in porcelain, in shape of an Asiatic prisoner, with his hands bound behind his back. Very fine work.

H. 1 IN.

11942.

No. 478. **Draughtsmen**; in stone and porcelain. 11978-80.

No. 479. **Child's playball**; in porcelain of pale blue colour, with quarter sections of black.

No. 480. **Child's playball**; in leather, stuffed with chaff. Recently presented by Mr. A. W. Franks, F.S.A.

CASES C & F.—LINEN &c.

No. 481. **Linen**; a large piece which may have been a mummy shroud; in one corner is inscribed in hieroglyphics the word signifying "linen." Presented by Mr. Wm. Crofield. S. about 10 FT 6 IN. $\times$ 3 FT. 8 IN. 16-4-61-207.

No. 482. **Linen**; a fragment, with part of a Hieratic inscription. 14322.

No. 483. **Linen**; two fragments, with purple threads interwoven. 14321.

No. 484. **Linen**; very fine

texture, like modern muslin.

11087.

No. 485. **Spindle**; in wood, with ivory whorl at the top. L. $10\frac{5}{8}$ IN. 13530.

No. 486. **Netting-needle**; in wood, with fragments of string still attached to it. L. $7\frac{3}{8}$ IN. 11056.

No. 487. **Reels for Thread**; in porcelain and alabaster. D. $\frac{5}{8}$ IN. 11974.

No. 488. **Reel for Thread**; in wood. D. $1\frac{3}{8}$ IN.

CASE E.—GLASS.

The glass objects in this collection, found in Egypt, are many of them very interesting as illustrations of the antiquity of that manufacture; indeed we know of no glass so early as the Egyptian. There are drawings on the tombs at Beni Hassen of the process of glass-making, as early

as the 12th dynasty. And it must be allowed that the use of a vitreous silicious glaze, or enamel, upon pottery, which was the case in Egypt as early as the 6th dynasty, is virtually a proof of the knowledge of the material of glass at that extremely early date.

How little modern mechanics have improved on the ancient, in the matter of glass-blowing, might be gathered from the drawings at Beni Hassen, of the glass-blowers, who are represented with the traditional long pipe to the mouth, with the soft lump of glass at the end, as they can now be seen any day in England. The date of those frescoes, is about 1900 B.C.

Those who wish to make themselves further acquainted with Egyptian and Phœnician glass, are recommended to go through the early portion of the Slade Collection Catalogue; Mr. Franks' paper in the *Art Treasurers of the United Kingdom*; Sir Gardiner Wilkinson's *Ancient Egyptians*, vol. iii, p. 89; a paper by Mr. Pettigrew in the *Archæological Journal*, vol. xiii, p. 211; and the plates in Devillé's *Histoire de la Verrerie*; all which works are in our Free Public Library.

Of glass objects found in Egypt there are, roughly speaking, three species. (1) True native Egyptian glass; (2) glass imported from Phœnicia; and (3) glass made in Egypt under the Roman rule. And these consist chiefly of small vases, for holding unguents and perfumes, bottles for ordinary use, and small figures of deities for suspension among the beadwork decoration of the mummies, or for inlaying into sarcophagi, &c. Besides these, there are also a large quantity of beads and pendants in various forms.*

No. 489. **Figure of Isis**; in dark blue glass; the goddess is walking and wearing the throne on her head. H. 1 IN. 11539.

No. 490. **Figure of Isis**; in turquoise-coloured glass. The hand is raised in grief to the face. The goddess is lamenting the death of Osiris. The figure is made in relief, on a ground, with a flat back, and has been inlaid in a coffin. H. $1\frac{1}{4}$ IN. 11554.

No. 491. **A Pendant**; in turquoise opaque glass; representing the hawk-head of "Ra," surmounted by a disk and uræus, and wearing a collar on the neck. The colour and workmanship of this object are very fine indeed.* H. $1\frac{3}{8}$ IN. 11624.

No. 492. **Heads of Bes**; probably pendants.* 11358 & 11567.

No. 493. **Figure of Taur**; wife of Bes. H. $\frac{7}{8}$ IN. 11603.

No. 494. **Figure**; in deep blue transparent glass; of a squatting female figure, probably Baubo. A similar piece is engraved p. 3, fig. 5, of the Slade Collection Catalogue. This piece is of the Roman period. H. $\frac{7}{8}$ IN. 11469.

No. 495. **Scarabæus**; in blue glass. 10-8-76-10.

No. 496. **Frog**; in red opaque glass, imitating Jasper. H. $\frac{7}{8}$ IN. 11570.

[There are several amulets and emblems, such as hearts, eyes, papyrus sceptres; also a quantity of bugle and other beads.]

No. 497. **Bezel**, of a ring; in turquoise-blue glass (now in a mo-

* These remarks are taken from a paper by C. T. Gatty on some Ancient Glass in the Mayer Collection, published in the Proceedings of the Historic Society of Lancashire and Cheshire, vol. 29.

* Figured on Plate IV. in loc. cit.

dern setting), bearing the name and titles of Thothmes III.

$\frac{1}{2}$ IN. square. 11184.

No. 498. **Human Heads**; two of them caricatures of Ethiopians. They have been pendants from necklaces. The smallest, No. 11363, is a very clever representation of a negro head.* H. $\frac{3}{4}$ IN. to 1 IN. 11361-3.

No. 499. **Eye**; from an inlaid mummy case; the pupil and white part are in obsidian and alabaster, and the case for holding them in opaque blue glass. 11478.

No. 500. **Toilet Vase**; or stibium case for holding the preparation of antimony with which the Egyptian ladies painted their eyes. It has still inside it the glass rod used for applying the colour. The tube of the vessel is a transparent blue colour, with opaque white bands at either end and round the centre. A very interesting specimen.† H. 7 IN. 11762.

No. 501. **Two glass Unguent Vases**; of a class which it is nearly certain was imported from Tyre and Sidon. Similar pieces are found in Greek tombs of about the third century before Christ. There are many of the class in the Mayer Collection, but only two identified with Egypt. The form of these vases is generally Greek. No. 11765 is in shape of a Greek amphora. The material is generally a dark blue ground, with wavy lines of turquoise and yellow ornamentation. Small stands were used for these vases, such as one of gold in the British Museum, which is figured on page 4 of the Slade Collection Catalogue. H. 6 IN. & 3 IN. 11763† & 11765.



GLASS UNGUENT VASE, NO. 11765.

No. 502. **Conical Bottle**; of transparent pale green glass, with a long neck. It is wrapped round with papyrusrush, no doubt for protection. A similar bottle is engraved by Sir Gardiner Wilkinson with the rush tied round it, as he remarks, "like a modern Florence oil flask." These pieces are dated by Dr. Birch at about 600 B.C. H. 8 IN. 11392.

No. 503. **Glass Dish**; with ornamentation ground upon it; it came from the Sams collection, and was said to have been found in Egypt.* D. 10 IN. 11569.

No. 504. **Piece of Mosaic Work**; in glass, the ground is blue, and the pattern, which is rather indefinite in form, is in white and yellow and red. The pattern goes right through the piece. From the shape we may suppose that it was originally set in a ring.

Several most interesting pieces of this class of work are in the British Museum, and are described and figured in the Slade Collection Catalogue.

The process by which they were made is ingenious. Rods of coloured glass are arranged (as a bunch of asparagus is) into a cylindrical form, so as to make a pattern, such as a

* Figured on Plate IV. in loc. cit.

† Figured on Plate V. in loc. cit.

face or a flower, when examined at the ends. These rods are then fused together until they are soft enough to be drawn out at both ends to a considerable length, the pattern of course holding good throughout. The

rod is then cut into horizontal slices which are duly polished and set in rings or inlaid ornamentation. Romano-Egyptian Work. S. $\frac{5}{8}$ IN. $\times \frac{1}{2}$ IN. 11480.*

CASE E.—COINS.

IN this case are a few bronze coins of the Ptolemies, the Greek kings of Egypt. The Egyptian Pharaohs had no coinage of the same construction as ours.

No. 505. **Coin-die**; in bronze, of Berenice, daughter of Magas, king of Cyrene, and wife of Ptolemy Euergetes.

H. $1\frac{3}{8}$ IN. D. $1\frac{1}{8}$ IN. 11984.

[This die was used for striking gold coins. It is not known where

it was found, and doubts have been expressed as to its antiquity. An electrotype from it, is placed with it, also an electrotype giving a portrait of Berenice, from another coin; these electrotypes have been recently presented by the Trustees of the British Museum.]

CASE E.—ROMAN TERRA-COTTAS, LAMPS, &c., FOUND IN EGYPT.

No. 506. **Figure of a Hawk**; human-headed, emblem of the soul, in terra-cotta. H. $4\frac{1}{8}$ IN. 13820.

No. 507. **Female figure**; in terra-cotta, reclining attitude. H. $3\frac{1}{4}$ IN. 13659.

No. 508. **Figure of Horus**; on horseback, in terra-cotta. H. $6\frac{1}{8}$ IN. 13653.

No. 509. **Figure**; in terra-cotta, seated, holding a patera in the left hand, the right hand raised to the face. H. $4\frac{3}{8}$ IN. 14318.

No. 510. **Lamp**; in terra-cotta,

with a toad upon the top. In this case are a series of these lamps, ornamented with toads; in some specimens the animal is carefully delineated, but in others it is no more than a conventional pattern bearing little resemblance to the original design. Late Roman period. L. 3 IN. 11337



TERRA-COTTA LAMP, NO. 510.

No. 511. **Lamp**; in red terra-cotta, with two figures of dwarfs, Moriones (?) upon the top; underneath is inscribed CCLOSUC (?).
L. $4\frac{1}{4}$ IN. 11313.

No. 512. **Lamp**; in red terra-cotta, underneath is an imperfect inscription commencing LUP.
L. $3\frac{1}{4}$ IN. 11312.

No. 513. **Lamp**; in pottery, in shape of a human foot, sandled.

L. $4\frac{1}{4}$ IN. 11334.

No. 514. **Lamp**; in terra-cotta; underneath, the word κελεῖ. L. 4 IN. 11339.

No. 515. **Lamp**; with emblems upon it, possibly Mithraic; underneath is inscribed ATIMETI.
L. 4 IN. 14320.

No. 516. **Lamp**; in terra-cotta.
L. $3\frac{1}{8}$ IN. 11341.

CASE. E.—ROMAN BRONZES, FOUND IN EGYPT.

No. 517. **Lamp**; in bronze, with long nozzle. L. $4\frac{3}{4}$ IN. 13550.

No. 518. **Boss**; in bronze, in shape of lion's head. D. $2\frac{3}{4}$ IN. 11830.

No. 519. **Eagle**; small figure in bronze. H. $1\frac{1}{8}$ IN. 11947.

No. 520. **Shrew-mouse**; in bronze. L. 2 IN. 11838.

No. 521. **Figure**; in bronze, bound up like a mummy, probably an imitation of an Egyptian sepulchral figure. H. 1 IN. 11202.

No. 522. **Lid of a Vase**; in bronze, with head of Medusa upon it. L. nearly $4\frac{1}{2}$ IN. 13572.

CASE E.—ROMAN AND COPTIC ANTIQUITIES OF THE CHRISTIAN PERIOD FOUND IN EGYPT.

No. 523. **Lamp**; in red terra-cotta with the X P upon it, the first two Greek letters of the name Christ. L. 5 IN.

No. 524. **Lamp**; in red terra-

cotta, with the X P upon it.
L. $4\frac{1}{2}$ IN.

No. 525. **Fragment of Pottery**; the Roman red-ware, with portion of the X P upon it, and other

Christian symbols. L. 3 IN.
14179.

No. 526. **Lamp**; in red terra-cotta with the cross upon it.
L. $4\frac{1}{2}$ IN.

No. 527. **Lamp**; in red terra-cotta. L. $5\frac{1}{4}$ IN.

No. 528. **Lamp**; in red terra-cotta, with a palm tree represented on it. L. $4\frac{1}{8}$ IN.

No. 529. **Lamp**; in red terra-cotta, inscribed in Greek with the names of SS. Cosmos and Damian; martyrs under Diocletian, about A.D. 303. L. $3\frac{1}{2}$ IN. 11234.

No. 530. **Flask**; in terra-cotta, inscribed on one side in Greek with the words, "The benediction of S. Menas;" on the other side is a head of the Saint. S. Menas was a native of Egypt, and a Roman soldier; he suffered martyrdom under Diocletian

about A.D. to 300 to 304. H. 4 IN.
11351.

[In this Case are several more of these flasks commemorating S. Menas, which are usually found at Alexandria, and were no doubt used by pilgrims for holding some relic of the Saint, and carried away as a memorial of a visit to his shrine.]

No. 531. **Mould**; in dark coloured stone, with a circular medallion on one side bearing a figure of S. George killing the dragon; probably used for casting medals. S. George was a native of Cappadocia, about A.D. 303. S. 2 IN. $\times$ $1\frac{1}{4}$ IN.
11589.

No. 532. **Mould**; in dark coloured stone, with the upper part of a figure upon it; of the same period as No. 531, and probably used for a somewhat similar purpose.
S. $2\frac{1}{4}$ IN. $\times$ $1\frac{1}{4}$ IN. 11590.



STONE MOULD, NO. 532.

No. 533. **Coptic Papyri**; four unopened papyri, with Coptic writing upon them, probably religious. 11163-4. 11167-8.

No. 534. **Fragment of Cal-**

careous Stone; inscribed with a Coptic religious formula, a prayer commencing, "May the Lord bless thee;" from the mention of Abraham at the end it is probable that the inscription is sepulchral.

H. $4\frac{7}{8}$ IN.

13838.

No. 535. **Fragment of Calcareous Stone**; inscribed with a prayer in Coptic, commencing, "My soul bless, bless His holy name;" probably part of one the Psalms.

s. 12 IN. $\times$ 8 IN.

13841.

No. 536. **Cross**; in bronze; Coptic work. H. 2 IN.

11931.

No. 537. **Bronze fragment**; in shape of a bull's head surmounted by a cross; Coptic work.

H. $4\frac{3}{4}$ IN.

11928.

No. 538. **Vestment**; part of a woven orphrey, with figure and ornamental pattern, from an ancient Coptic church vestment. Also another fragment of a somewhat similar character. A vestment with ornamentation nearly like this, said to have been found at Sakkara, is engraved in the "Description de l'Egypte" published by the French Government, vol. 5, plate 5.

11476.

No. 539. **Book-binding**; portion of an impressed leather binding; probably of the 4th or 5th century.

11182.

No. 540. **Pair of Leather Slippers**; with a Greek inscription painted on them in gold, which has been translated, "You will become

strong (or sound) since Christ has died;" taken from a mummy (?) found near to Bennah, during the excavations for the railway from Alexandria to Cairo. Probably Coptic. Presented by Captain A. Browne.

26-11-73-9.

No. 541. **Bracelets**; a pair, in iron; probably Coptic. Presented by Mr. Wm. Crosfield.

16-4.61-200.

No. 542. **Sepulchral Tablet**; in sandstone, bearing a Greek inscription, a prayer to our Lord, that He would grant rest in the bosoms of Abraham, Isaac, and Jacob, to the soul of some person whose name is illegible. About the 6th century.

H. $5\frac{1}{4}$ IN. W. $7\frac{1}{8}$ IN.

13835.

No. 543. **Sepulchral Tablet**; in sandstone, bearing a Greek inscription, a formula something similar to that on No. 542, for a person whose name appears to be Samson.

H. $7\frac{1}{4}$ IN. W. 5 IN.

13836.

No. 544. **Sepulchral Tablet**; in sandstone, bearing a Greek inscription, a formula similar to the two preceding tablets, for a person whose name appears to be Maria Thisauria.

H. $10\frac{1}{2}$ IN. W. $7\frac{1}{4}$ IN.

13837.

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